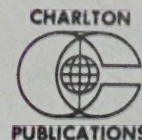


HIT PARADE

CDC 00045

IRON
MAIDEN
CENTERFOLD

OCTOBER 1983
\$1.95



ROBERT PLANT

On The Road Again

**OZZY
OSBOURNE**

In His Own Words

**JIMI
HENDRIX**

The Legend, The Man

**BLACK
SABBATH**

*Exclusive Ian Gillan
Interview*

ASIA

The Perfect Mix

**ROD
STEWART**

One Of The Boys

**CHEAP
TRICK**

At The Crossroads

**PLUS: DEF LEPPARD
JOURNEY · BLACKFOOT**

**SAXON · TOM PETTY · BILLY SQUIER
LITA FORD · MOTLEY CRUE · FASTWAY · VAN HALEN
KISS · GOLDEN EARRING · DNA · HEAVY METAL HAPPENINGS**

WORDS TO THE LATEST HIT SONGS!

00045





Part Tele. Part Strat. All Excitement: The Affordable Fender Bullets.

We built a whole lot of the special excitement of Fender's greatest instruments into the affordable new Bullet™ Series.

First, there's the way they look. We combined the classic headstock of the Telecaster® with the sensuous body shape of the Stratocaster® to give the Bullets an exciting design all their own.

And there's a real feel of quality in every Bullet. The necks use the same one-piece hard rock maple construction as our finest instruments. And Bullet bodies are sculptured from solid select hardwoods, and dressed in a choice of classic Fender finishes.

There's no shortage of excitement in the electronics, either. You can choose from a wide variety of pickup options, from the classic Fender single-coil sound to versatile split humbuckers.

The Bullet Series includes five guitars plus short- and long-scale basses. Go crank one up at your Fender dealer's soon. You won't believe how little it costs to own a piece of the Fender legend.



Fender®

THE SOUND THAT CREATES LEGENDS

HIT PARADER

Publisher
John Santangelo, Jr.

Editor-In-Chief
John Shelton Ivany

Editor
Andy Secher

Associate Editors
Charley Crespo
Mary Jane Canetti

Managing Editor
Anna Cerami

Art Director
Dan O'Brien

Photo Editor
Michele Harper

Staff Photographers
Laurie Paladino
Gary Gershoff

Executive Editor
William Anderson

Executive Art Director
Tony Merola

Business Manager
Edward Konick


Advertising Production
Carol Olechnowich

Contributing Editors

Cary Baker, Janel Bladow, Anna Cerami, Suzan Crane, Cary Darling, Liz Derringer, Jim Farber, Jim Feldman, David Gans, Ellen Zoe Golden, Toby Goldstein, Vicki Greenleaf, Bob Grossweiner, Michele Harper, Stan Hyman, Blair Jackson, Gene Kalbacher, Regan McMahon, Ed Ochs, Rob Patterson, Sally Rayl, Patty Romanowski, Andy Secher, Elliot Sekuler, Marc Shapiro, Jodi Summers, Jeff Tamarkin, Joan Tarshis, Roy Trakin, Steve Weitzman, Dave Zimmer.

Contributing Photographers

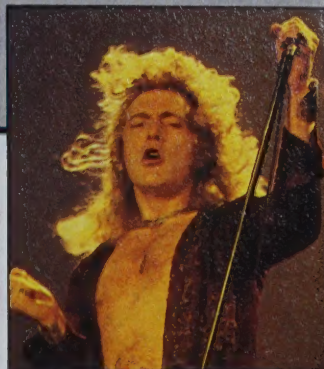
Richard Aaron, Sheri Lynn Behr, John Bellissimo, Lisa DuBois, Harrison Funk, Gary Gershoff, Lynn Goldsmith, Bob Gruen, Kink Kume, Bob Leafe, Janet Macoska, Michael Marks, Bob Mattheu, Jeff Mayer/Rainbow, Peter Mazel, Steve Namm, Paul Natkin/Photo Reserve, Laurie Paladino, Anastasia Pantalos, Susan Phillips, Photofeatures, Ron Pownall, Marcia Resnick, Retna Photos, Ebet Roberts, Kate Simon, Bob Sorce, Eileen Sperber, Starfile, Russell Turiak, Neil Zlozower.

Member  Audit Bureau of Circulations

Number 229, October 1983

COVER STORY

16 ROBERT PLANT On The Road Again



16

FEATURES

- 4 Black Sabbath**
Exclusive Interview With Ian Gillan
- 10 Journey's Steve Smith And Ross Valory**
Hit Parader Mint-Series Exclusive
- 20 Cheap Trick**
At The Crossroads
- 26 Motley Crue**
Call Of The Wild
- 27 Saxon**
Hot 'n' Heavy
- 31 Ozzy Osbourne**
In His Own Words
- 36 Asia**
The Perfect Mix
- 60 Blackfoot**
On The Warpath
- 62 DNA**
Experience Pays Off
- 64 Rod Stewart**
One Of The Boys



20



4



36

DEPARTMENTS

- 8 We Read Your Mail**
- 12 Heavy Metal Happenings**
- 14 Roots**
Lita Ford
- 23 Celebrity Rate-A-Record**
Def Leppard's Rick Savage
- 24 Record Reviews**
- 28 Pick Hit**
Fastway
- 29 Shooting Stars**
Anvil, INXS, Backseat Sally, Thomas Dolby
- 30 Guitar Greats**
Eddie Van Halen
- 34 Centerfold**
Iron Maiden
- 38 Sports Challenge**
Gene Simmons Of Kiss
- 39 Video View**
The Latest Video News
- 40 Instrumentally Speaking**
- 43 Song Index**
- 58 Import Reviews**
Heavy Metal Underground LPs
- 59 Legends Of Rock**
Jimi Hendrix
- 66 Caught In The Act**
Tom Petty & Billy Squier

HIT PARADER (ISSN 0162-0266), is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418. Entered as Second Class Matter April 24, 1943 at the Post office at Derby, CT under the act of March 3, 1879. Second Class Postage paid at Derby, CT. © Copyright 1983 Charlton Publications, Inc. All rights reserved. Printed in U.S.A. Subscription \$9.00 for 6 issues, 12 issues \$17.00. Subscription Manager: Gina Brunetti. Vol. 42, No. 229, Oct., 1983. Authorization for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT 06418, and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING SALES DIRECTOR: WALTER G. CLARKE, Jr., 431 Fifth Ave., New York, N.Y. 10016 (212) 696-4613. Mail Order Advertising Director: Dilo, Inc., P.O. Box 355, Hewlett, N.Y. 11557 (516) 791-5910 or (516) 791-5917. WEST AND SOUTHWEST: Alan Lubetkin Associates, P.O. Box 441 or 22101-2 Burbank Blvd., Woodland Hills, CA 91367 (213) 346-7789. NASHVILLE: Rick Bolson, 2120 Crestmoor Rd., Nashville, TN 37215 (615-298-3352). Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418.

Distributed by Capital Distributing Co., Capital Bldg., Derby, CT 06418.

BLACK SABBATH



Exclusive Interview with Ian Gillan

Ian Gillan: "When we sat down over a few drinks the chemistry was there."

Former Deep Purple Vocalist Helps Bring Sabbath Back From The Grave.

by Andy Secher

Ian Gillan is as surprised as anyone by the recent twists his life has taken. "I never would have believed that I would be the singer in Black Sabbath today if you had asked me a year ago," the long-haired vocalist laughed as he ironed his laundry in his flat in the outskirts of London. "I was very satisfied by the way my band (Gillan) was doing, but then things started to happen. I developed nodes on my throat, and my doctor said that it would take at least three months rest to get my health back. The other members of my band didn't want to wait three months before beginning work on another album, so they branched out on their own. That's when I decided to call it a day with that band."

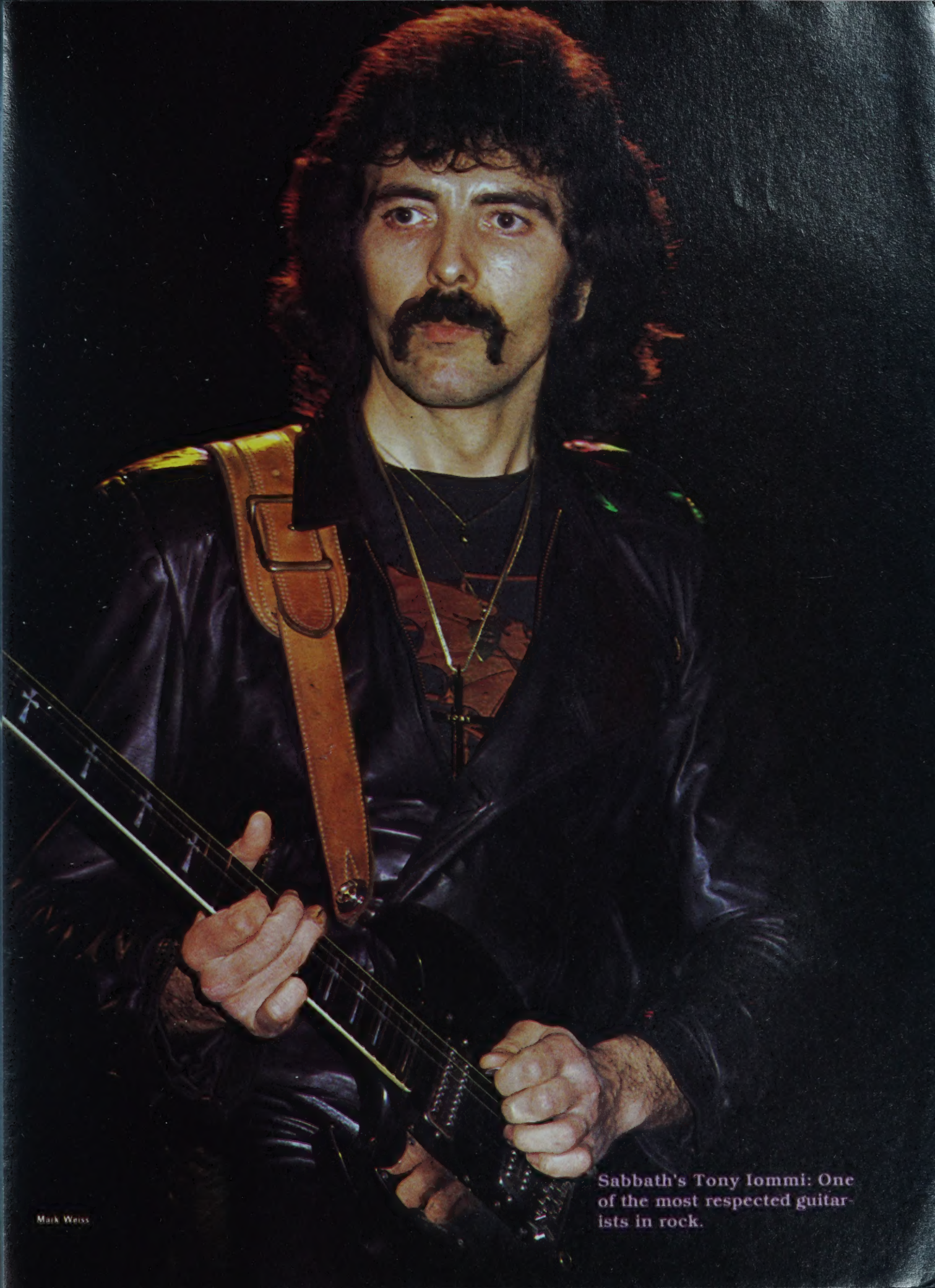
At that time Gillan thought the prospects looked good for a reunion of Deep Purple, the band he fronted during that group's halcyon days during the mid-'70s. Due to logistical and financial problems, however, those plans never came to fruition. "I thought the chances were excellent for Purple to get back together for a few gigs," he explained. "I even went to America and stayed with Ritchie (Blackmore) and Roger (Glover) for a while to work out some details. But then problems started to arise."

"Ritchie began to see that it would be impossible to have a 'simple' reunion. He was asking for a flat rate of one-million dollars for every gig we were to do, and that price had been met by a number of promoters in South America. But then Ian Paice had the opportunity to join Gary Moore's band, and

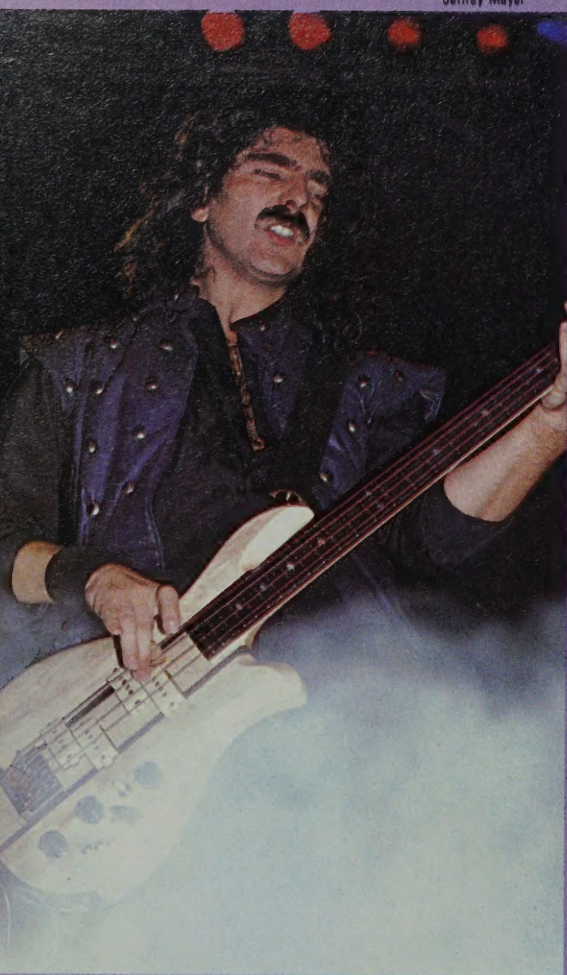
Ritchie was advised to prepare material for the next Rainbow album instead of taking the time off to rehearse and tour with Purple. The idea is still viable for some time in the future, but not now — I have other things to keep me busy at the moment. I must admit that I was disappointed by the failure to get the Purple reunion together, but in retrospect it probably was the best thing for me."

Only two weeks after the reunion plans were dissolved, Ian heard through his management that Black Sabbath was interested in him as their new vocalist. He admitted to being "very surprised" by the offer at first; but after a number of meetings with guitarist Tony Iommi and bassist Terry "Geezer" Butler, the new Sabbath lineup was set.

"We all agreed to meet in a decent pub and see what developed," he explained. "We



Sabbath's Tony Iommi: One of the most respected guitarists in rock.



Jeffrey Meyer

Bassist Geezer Butler: He first thought of asking Gillan to join Sabbath.

"We're not planning on this being a one-shot deal like the Purple reunion was supposed to be."

come from the same background, and we've all been involved with rock and roll for a long time, so we met on an equal footing. It wasn't like I was a newcomer and they were a legendary band. We've all seen a bit of success in our time. That first meeting lasted for 12 hours. It was really magic. I had known of Terry and Tony for a long time, but I never had the

opportunity to get to know them well. When we sat down over a few drinks and started to talk — the chemistry was there."

Almost immediately the band agreed to venture into the studio and begin work on a new album. Long-time Sab drummer Bill Ward had rejoined the band a few weeks prior to Gillan's arrival, and with Ian's addition, the "new" Sabbath was ready for action.

"Working with this band has been incredibly easy," Gillan insisted. "I've never been able to write so easily. We went into the studio and in the first week we were able to complete six songs. My lyrics just naturally fit into their music. One day I was working on a song called *Death Warmed Up* and the pieces just fell together. I'm not exactly new or naive about this business, and I've gone through my dry spells with groups before; but I can honestly say that I've never experienced as creative a period as I have working with Sabbath. That's because we're each one quarter of the band. Before, either I was leading a group or was playing second fiddle to someone — I rarely was equal with the other band members.

"We all have the same sense of humor and the same way of looking at the world. I don't really know that much about their problems with Ozzy Osbourne or Ronnie Dio, but I know our relationship has been very warm and exciting. I'm willing to become part of the band — I have no desire to dominate the scene. We're not going to do any of my old songs," he laughed. "I just couldn't see Sabbath playing *Smoke On The Water* or *Child In Time* on stage. On the other hand, I'll be very pleased to do the Sabbath 'anthems.' We've been practicing *Paranoid* every day and it's a gas — it sounds great!"

While Gillan claims ignorance to any of the past problems between Sabbath and previous vocalist Ozzy Osbourne and Ronnie James Dio, it seems inevitable that comparisons between the three will be made by Sab fans. In the wake of charges ranging from "gross misjudgment" to "stupidity" tossed at Sabbath by their former singers, Gillan knows the potential pitfalls are many.

"Ozzy's a good mate of mine," he explained. "His house is just down the road. I haven't sat down with him to discuss the matter with him yet, but I'm sure we'll be lifting a few pints in the near future. I've heard from friends that he's quite happy to know that I'm in Sabbath. We respect each other — we've both survived a lot of wars in this business — and I think that we only wish each other the best, no matter what we're doing. I'm not going to

try to copy Ozzy or Ronnie. They had their style and I have mine. It just so happens that Tony and Terry had quite a bit of material they had written that they hadn't used because it didn't work with Ronnie's operatic singing style. They've dug up some of those tunes and we're working on them.

"The stuff we've done on the album is the most commercial material Sabbath's ever done," he continued. "That's not to say that the band has sold out its roots; rather, it means that the material is excellent! The writing I'm doing with the band is less complicated than the things they did with Ronnie. The gothic images and the greek mythology things have been worked to death. I'd rather get a touch more sex in there and a little less mythology."

With the release of their new album, Sabbath has begun a mammoth world tour — one that will see them spending over three months traversing across the U.S. For Gillan, this return to America is particularly gratifying. Due to contractual problems, he was only able to bring the band Gillan to U.S. shores on one occasion, and he labeled that brief tour as a "modest disaster."

"Being able to play in America again is one of the best parts of this project," he explained. "I remember the days with Purple very well. We were playing all the big arenas and the excitement was unbelievable. American audiences are special. They're just a little crazier than anyone else. I haven't been able to play there in a couple of years because the band Gillan was on a record label (Virgin) that really wasn't distributed to the States. Without record company support, it's hard to tour America properly.

"That's one of the major advantages of my relationship with Sabbath; they're committed to touring America a number of months every year — that's what I want. I love going on the road, that's what rock and roll is really all about. I'm just so excited about the opportunity to tour again — I'm like a kid just starting out."

In light of the incredible instability that seems to control the British metal scene (with band lineups changing from day to day), Ian feels confident that this new version of Sabbath is going to be around for a long time to come. "We're prepared for the long haul," he said with a laugh. "We're not planning on this being a one-shot deal like the Purple reunion was supposed to be. We're professionals and we're prepared to spend the next decade together, hopefully making the best hard-rock music in the world." □

HIT PARADER SPECIAL

HEAVY METAL RULES!



Due to an overwhelming demand from our readers **Hit Parader** has created the HEAVY METAL BIBLE entitled **HEAVY METAL RULES!**

The new wave, punk and disco crowd might not like it, but we know our **HEAVY METAL** fans will love it.

This special **Hit Parader** includes exclusive interviews with the Heavy Metal superstars like Led Zeppelin, Van Halen, AC/DC, Judas Priest and dozens more. None of your heroes are left out in the cold.

When it comes to rock and roll
HEAVY METAL RULES!

When it comes to Heavy Metal
HIT PARADER RULES!

HEAVY METAL RULES

CHARLTON BLDG. DEPT. HP1083
DERBY, CT 06418

Enclosed is _____ for _____ issues of **HEAVY METAL RULES!**
at \$3 each postpaid.

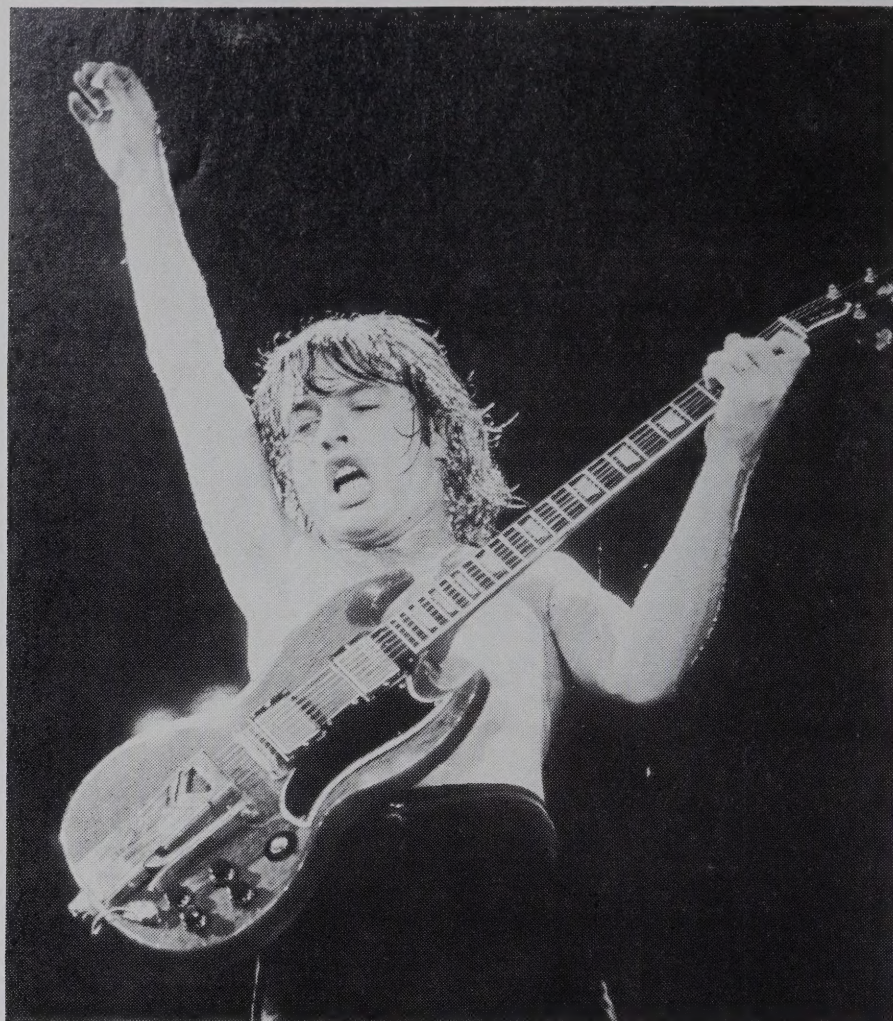
NAME _____ AGE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

(Please Print)

We Read Your Mail



Paul Naitkin

I'm sick and tired of hearing people say that Black Sabbath is no good without Ozzy. Ozzy was *only* a part of Sabbath, not the whole band. Tony Iommi, Geezer Butler and Bill Ward should also get some credit because they made the band too.

Louie Trento
Japan

I get sick to my stomach reading about all those loud heavy metal groups. I was happy when your magazine wrote on Men At Work. They play good music. If more of these groups appear in the future, the rock and roll scene will look good.

A.K.H.
Locain, OH

I realize this is not a snivel column, but I've got a problem. I am thoroughly addicted to Loverboy. Everything I do has to be accompanied by Loverboy, preferably cranked to maximum volume. Turn it up or turn it off, I always say. When I go to bars, it's straight to the jukebox to see if they have some Loverboy. If they haven't got it, I don't go back to that bar. I spend hours waiting to see Loverboy on Music Television. I want to go to bed thinking about Paul Dean and Mike Reno. Please tell them.

Obsessed with Loverboy
Fond du Lac, WI

(Above) Angus Young of AC/DC: One reader thinks he's a "talentless wimp."

(Below) Men At Work: They make the rock and roll scene look good.



Laura Levine

Where does Ronnie James Dio get off saying, "Bands like Saxon, Iron Maiden and Def Leppard aren't doing anything new with music?" These are three of the best heavy metal bands around. How would Dio know anything about heavy metal music anyway when he listens to Bach and Beethoven? He calls himself a heavy metal singer?

Alan Voss
Waukesha, WI

What's the matter with rock and roll today? All these once heavy metal bands playing Top 40 bullshit, trying to shoot for a hit single. Where is their dignity as musicians? I can't see any connection between Van Halen's *Runnin' With The Devil* and *Dancing In The Streets*. Van Halen, you lost yourself a loyal fan; no one should degrade themselves for a hit single.

Sean Welsh
Gulf Breeze, FL

You really should have a nude centerfold of the sexiest hunks of all — Rob Halford and K.K. Downing of Judas Priest and Bruce Dickinson of Iron Maiden.

Mary Aviles
Baltimore, MD

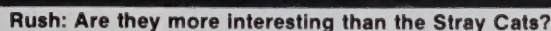
If you ever start giving out phone numbers, I want Robert Plant's. Man, I'd give anything for just one night with him!

Cris Crivaro
Malaga, NJ

Ha! I love it. While you guys argue about talentless wimps like AC/DC and Van Halen, I sit back knowing damn well that the Rolling Stones are the world's greatest rock and roll band.

Teel Tomasella
Plymouth, MA

Recently, this magazine spent time on Satan In Rock, so I listened to some records backwards like a jerk and I found some subliminal messages that have been overlooked. *Rock-N-Roll Ain't Noise Pollution* backwards is "Xqerzzy & *we 1hg)5##" which, loosely translated from Martian Lebanese, means "you're really an asshole if you're listening to this backwards." *You Can't*



Uncle Buck
Jemez Springs, NM

out into Tokyo Bay for about 300 yards, smashed his axe on a passing oil tanker and sprinted back to shore. The disciples of the Blizzard went totally nuts. Afterwards, Ace walked up to Randy and said, "I kind of feel bad for the monk, Randy, we should have told him about the stepping stones." Randy replied, "What stepping stones?" The moral: Randy ruled, Randy rules, Randy will always rule.

R.M. Cushman
Holbrook, MA

I'm sick of always seeing articles on stupid groups as Rush and AC/DC. You should start writing articles about the super Stray Cats. They are the greatest, and they're much more interesting to read about and look at than most of the shitty groups you feature. Anyone who doesn't like the Stray Cats can go to hell!

Susan Levy
Centerbeach, NY

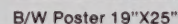
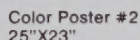
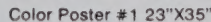
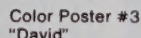
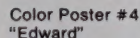
I've liked Van Halen ever since the first time I heard *Runnin' With The Devil*. I guess the reason Van Halen is my favorite is because of David Lee Roth's sexy voice — and his voice is not all I think is sexy. He's got one of the greatest bodies I've ever seen in my life.

Robin Weber
Fresno, CA

Here are a few words to you assholes who hate heavy metal. Heavy metal has and always will be the most challenging music in all of rock and roll. So pull your head out of your ass and smell the goddamn roses. More power to heavy metal.

Tom Recker
Humboldt, IA

THE BEST OF VAN HALEN



S-M-L-XL Sizes available. Please specify. California residents add 6½% sales tax. Money orders, checks, Visa or Mastercharge accepted. Allow 4-6 weeks for delivery. Orders subject to availability. Price subject to change without notice.

☐ Visa ☐ Mastercharge (check one)Card Number

Signature of Cardholder (required)

Expiration Date

SEND ORDERS TO:

P.M.C. Manufacturing, Inc.
Department R-8
P.O. Box 2150
Hollywood, CA 90028

*WHOLESALE INQUIRIES INVITED

OFFICIAL 1978 THROUGH 1982

ITEM	PRICE
Fan Club	7.00
Tour Jacket	59.00
1979-1982 Jersey	(ea) 13.00
1978-1982 T-Shirt	(ea) 10.00
1980-1982 Caps	(ea) 6.00
1979 Tourbook #1	4.00
1980 Tourbook #2	5.00
1981 Tourbook #3	5.00
1982 Tourbook #4	5.00
SB #1 Van Halen I & II	11.95
SB #2 Women & Children 1st"	9.95
SB #3 Fair Warning	9.95
SB #4 Diver Down	9.95
B/W Poster	3.00
Color Poster	4.00
Necklace #1 Goldplated	12.00
Necklace #2 Sterling Silver	25.00
Embroidered Patch	3.00
Sticker Peel-off	2.00
Bumper Sticker	1.00
Album (10% discount for set)	8.00
8-Track or Cassette "	8.00

HIT PARADER MINI-SERIES

J O U R N E Y

Part Three Of A Four-Part Series: Bassist Ross Valory And Drummer Steve Smith.

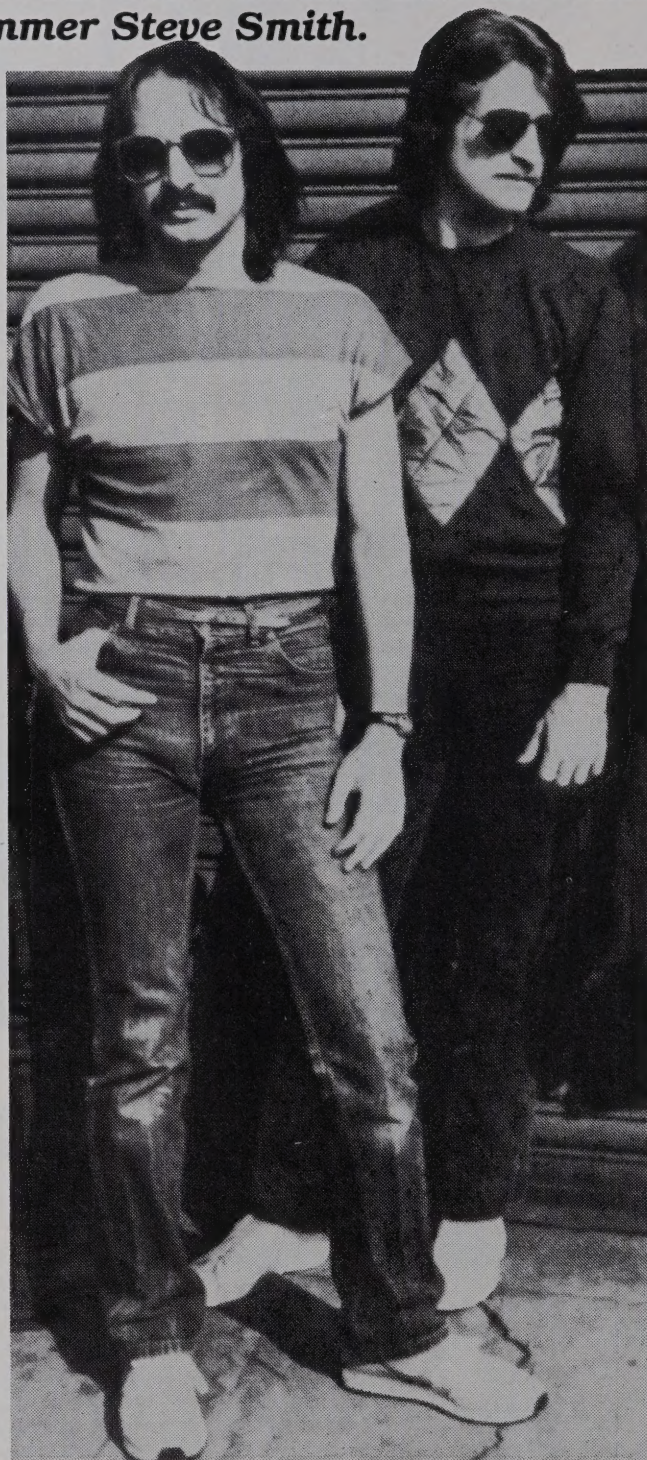
by Andy Secher

Steve Smith and Ross Valory are often the forgotten parts of Journey's high-powered rock and roll machine. But, as guitarist Neal Schon was quick to explain, Smith's powerhouse drumming and Valory's rock-solid bass riffs are "the engine that keep us going."

Despite their lack of public acclaim, both Steve and Ross have grown to accept their fate. "I'm not up there to steal the spotlight," Valory said as a smile creased his tanned face. "Hell, I'll leave that to Schon and Perry. I've never needed that much attention to keep me going. I'm more interested in making sure the right notes are played and that the music's coming across properly. I've been in this business too long to start changing my attitudes now."

Valory's musical history stretches back nearly two decades to when he was the bassist and leader of an early, San Francisco-based pop band called Frumious Bandersnatch. When that group disbanded due to "a lack of public interest," Valory wandered around his native Bay Area, playing in a succession of bands that ranged from progressive jazz ensembles to bubblegum-pop aggregations.

"That was a learning experience. Every band I was in, and every musician I played with, had something that was new and different to offer. I was really into expanding my skills at that time, and I didn't shy away from playing any type of music. I'm very glad I did that because it prepared me for the variety of music that we've played in this band



Steve Smith (left) and Ross Valory: Journey's powerhouse rhythm section.

over the years. When we first got together in 1973 we were very much a free-form rock band with a lot of jamming and a lot of energy. When that style

didn't get too much attention we switched to a more regimented sound. I feel ready to handle anything that's asked of me musically."

In addition to his role in Journey, Valory recently completed work on a video project entitled *The New Avocado Review*. "It's really some wild and crazy stuff," Ross explained in rapid-fire patter. "I'm really into film, and this project let me live out some of my wilder fantasies. It's got quite a lot of backstage footage in it, and a lot of satirical stuff about rock and roll. I'm hoping to get it on something like MTV, or even into theaters for the midnight shows."

In sharp contrast to Ross' bubbly personality, drummer Steve Smith is Journey's quietest member. "I'm not really shy," the soft-spoken stick man said in a carefully worded manner. "I'm just not as outgoing as some of the other guys." Smith's path to Journey's promised land was a long and often winding musical trail. During his decade-long career in rock and roll, this Massachusetts native has performed with a variety of jazz bands, as well as playing in the heavy metal unit Montrose a few years back. In fact, it was during his stint with Montrose that Journey discovered him.

"We were opening for Journey during one of their tours," Steve explained. "They were having some troubles with the guy who was playing drums for them at the time (Aynsley Dunbar), so after the tour they asked me to join. At first I didn't know if I wanted to do it. My background was basically jazz, and I viewed Journey as a hard-rock band. Of course, I'm very glad I joined."

To fulfill his love for jazz, Smith recently released an LP, **Vital Information**, which features a number of Boston-area musicians that Steve played with during his younger days. "The band started out as just a project to have some fun with; but as we kept practicing and writing material, we saw that the music was really good. That's when we decided to do a record. Even if it becomes successful, I have no desire to leave Journey. As long as I can have an outlet like this every once in a while, I think I have the best job in the world." □

t-shirts and posters

CATALOG 50¢

PRICE KEY (Prices include postage)

- | | |
|---|---|
| Q 2 sided T-SHIRT \$9.50 | P FULL COLOR POSTERS (over 200 in stock) |
| A 2 sided JERSEY \$11.50 | \$5.00-Check catalog for quantity discounts |
| W 1 sided T-SHIRT \$8.00 | C 1983 CALENDARS 12"x12" \$4.50 |
| J 1 sided JERSEY \$10.00 | TP OFFICIAL TOUR PRO-GRAMS \$4.25 |
| PH PAINTER'S HATS \$6.50 | B BUTTONS \$2.50 |
| TAP TAPESTRIES (WALL HANGINGS) SIZE: 42"x58" \$16.00 | PA PATCHES \$3.00 |
| KC KEY CHAINS \$3.00 | S FULL COLOR STICKER 3"x5" \$2.00 |
| TS TRANSPARENT STICKERS 4"x5" \$3.00 | |
| BS BUMPER STICKERS \$2.50 | |

FAST SERVICE: MONEY ORDERS WILL BE SHIPPED WITHIN 1 WEEK. PERSONAL CHECKS WITHIN 3 WEEKS. NEW YORK RESIDENTS MUST ADD APPLICABLE TAX. WE NOW ACCEPT MASTER CHARGE AND VISA. SEND CREDIT CARD NUMBER, EXPIRATION DATE AND SIGNATURE. WHOLESALE AND RETAIL REQUESTS ARE WELCOME. T-SHIRTS AND JERSEYS ARE SILK SCREENED ON 100% COTTON DOMESTIC SHIRTS. SIZES: S,M,L,XL.

ROCK TOPS, DEPT. D10

BOX, D, MAIN STREET, BLOOMINGTON, NEW YORK 12411

IRON MAIDEN



BEAST ON THE ROAD Q



NUMBER OF THE BEAST Q, A
KILLERS Q, A
MAIDEN JAPAN Q, A
ALSO H, P, BS, TP, S, PA, S, TS, PH, TAP, KC.

CULTURE CLUB



CULTURE CLUB Q
ALSO P

THE WHO



THE WHO W

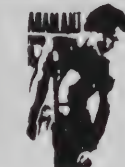


WHO '82 TOUR J



WHO '82 TOUR A

ADAM ANT



FRIEND OR FOE W, J
ALSO P

ASIA



ASIA W

ASIA J

BILLY SQUIER



BILLY SQUIER J



BILLY SQUIER W

CLASH



KNOW YOUR RIGHTS Q, A
ALSO PH

SCORPIONS



BLACKOUT W, J
LOGO W, J
ALSO H, P, TP

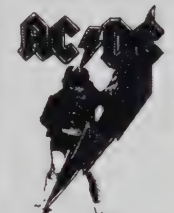
FOREIGNER

FOREIGNER W, J
ALSO TP

AC/DC



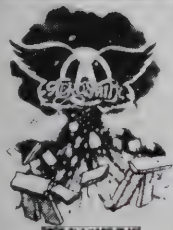
AC/DC W



AC/DC J
ALSO TS

CREDIT CARD AND C.O.D. ORDERS
CALL HOTLINE NUMBER: 914-338-3344

AEROSMITH



ROCK IN A HARD PLACE W, J

TRIUMPH



TRIUMPH W
ALLIED FORCES Q, A
ALSO B, P, A, S

QUEEN



QUEEN J
ALSO W

JOURNEY



JOURNEY W
MOTHERSHIP W, J
ESCAPE W, J
CAPTURED W
DEPARTURE W
ALSO H, C, TS, KC.

PINK FLOYD



SCREAMING HEAD W, J
DARK SIDE OF MOON W, J
MARCHING HAMMERS W, J
TEACHER GRINDER W, J
COLLAGE W, J
ALSO PH, TS, S, BS, S, C.

VAN HALEN



81 TOUR Q, A



82 TOUR Q, A
ALSO PH, H, TP, TS, S, BS, KC.

PAT BENATAR



NERVOUS W, J

STRAY CATS



STRAY CATS W



STRAY CATS J

LYNYRD SKYNYRD



FREEBIRD W
GUN & BASEBALL W
WHISKEY W, J
ALSO H, P, PH.

NEW



painter's hats

PRICE: \$6.50 each

Code PH includes

PINK FLOYD
OZZY OSBOURNE
REO
TED NUGENT
BOB SEGER
DEAD
LYNYRD SKYNYRD
JUDAS PRIEST

AIR SUPPLY
TOM PETTY
VAN HALEN
B.O.C.
CLASH
RUSH
IRON MAIDEN

RUSH



SIGNALS Q, A
MOVING PICTURES W
MAN & STAR W, J
ALSO H, P, BS, TP, S, PA, TS, TAP, PH, S, KC.

RAINBOW



STRAIGHT BETWEEN THE EYES Q, A
DIFFICULT TO CURE Q
ALSO P, H, BS, S, S, KC.

OZZY OSBOURNE

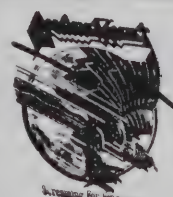


SPEAK OF THE DEVIL W



EXECUTIONER W, J
BLIZZARD OF OZZ W
DIARY OF MADMAN W, J
BAT W
ALSO H, P, C, TS, PH.

JUDAS PRIEST



SCREAMING FOR VENGEANCE Q, A
POINT OF ENTRY Q, A
BRITISH STEEL W, J
ALSO P, BS, TP, S, PA, S, TS, TAP, PH, KC.

POLICE



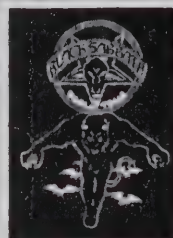
GHOST IN THE MACHINE Q, A
BADGE W
ZENYATTA MONDATT W
ALSO TAP, P, BS, S, H, TP, TS, KC.

PARTY



PARTY TILL YOU DIE W

BLACK SABBATH



WORLD TOUR W, J
MOB RULE W, J
HAND CROSS W
ALSO H, PH, TP, P

PLUS

MOLLY HATCHET Q, A
ABC Q
LED ZEPPELIN W
BOC (ET) W, J, PH
CHEAP TRICK W
FLEETWOOD MAC W, P
TOM PETTY W
TED NUGENT W, PH, S, PA
PRETENDERS (TALK OF THE TOWN) Q, A
ALSO TAP
J GELLS Q, TS, KC, TAP
REO W, J, H, PA, TS, PH, S
RICK SPRINGFIELD A
JOHN COUGAR Q, A
ALICE COOPER Q, A
GARY NUMAN Q
JOAN JETT W, J, P
KROKUS (ONE VICE AT A TIME) Q

MOTELS Q, A
HUMAN LEAGUE Q
DOORS W, TAP
MOODY BLUES Q, A
PAT TRAVERS Q
RODS Q
DIESEL Q
STARSHIP W
OUTLAWS Q, A
DEAD W, J, C, H, PH, TS
U2 Q, A
HAIRCUT 100 Q, A, P
LOVERBOY S, S
BLACKFOOT Q, A, PA, H
UFO W, P
GENESIS P, TP, BS, S
BOB SEGER W, J, PH, P, H, A

JETHRO TULL TP
38 SPECIAL KC, TAP
HENDRIX W, J, PA, P
AIR SUPPLY PH, PA
DOOBIE BROTHERS W, TP
RIOT Q, A
MOODY BLUES Q, A, TP
GO GO
VACATION W
81 TOUR Q, S, L, XL
PENDANTS W
GEORGE THOROGOOD Q

NAZARETH Q
SEGER 1983 TOUR W
SAMMY HAGAR W
SAXON (STRONG ARM OF THE LAW) Q, A
ALSO P, BS, S

Heavy metal happenings

by Andy Secher

Despite rumors of heart problems and serious illness, Ozzy Osbourne swears that he's in peak health. "I've never felt better," his Ozzness reported from his home in the outskirts of London. "I collapsed on stage a few months back, and since then everyone's assumed that I'm about to croak. All I needed was a bit of rest. When we finished that tour, I took some time off to relax and finish **Bark At The Moon**. Now all I want to do is get back to working my ass off on the road."

Aerosmith recently commissioned the building of a huge stage set that spelled out the band's name in flashing lights. Upon seeing the finished work, however, the band realized that the glittering set didn't exactly fit their image. "It looked like a reject from some Las Vegas revue," bassist Tom Hamilton explained. "It was disgusting. We thought it was a good idea, but it ended up looking like the set for the *Match Game*. I expected some guy to walk out any minute and start introducing celebrity panelists."

Former Iron Maiden drummer Clive Burr has resurfaced as the skin beater with French rockers Trust. Ironically, that band's former drummer, Nicko McBrain,

It seems that more Rainbow breakup stories have popped up in Europe. Evidently, Ritchie Blackmore has begun to once again reshuffle his band's lineup, causing a number of British scribes to project that Rainbow has reached the end of the trail. "That's totally untrue," a spokesman for Rainbow stated. "Nobody, maybe not even Ritchie, knows exactly who's going to be in the band for the new album. The group is currently in Europe recording, and an album should be out by the time you read this. Rainbow is still very much together."



emerged as Burr's replacement in Maiden. "Clive just didn't want to tour as much as we wanted to," Maiden's Steve Harris told **HMH's** London contact, Jack the Ripper. "He's a great drummer and a good friend, so we only wish him the best. We all hope he can work out his personal problems so that he can get back into music full-time."

Quiet Riot bassist Rudy Sarzo is thrilled by the public acceptance of his band's recent album, **Metal Health**.

According to Krokus' Marc Storace, the boys from Switzerland got a big kick out of opening for Def Leppard on the Lep's recent U.S. tour. "We kept them on their toes," the loquacious Storace explained. "We went out there every night trying to win over the audience. We had a very friendly rivalry with the guys in Def Leppard. We respect them very much. But we think we're a great band too, and we wanted as many people as possible to see what we could do. It worked out well for both Leppard and for us. Maybe next time we'll come over to America and headline our own shows."

"Actually, I'd never been on a studio album before. I joined Ozzy Osbourne's band after he had recorded his albums, and I had been a member of the original Quiet Riot (with Randy Rhoads) only after they had done their first two records. It's quite exciting to be part of an album project, especially one that's as good as this."

We're determined to get more new heavy metal bands signed to record contracts! If anyone out there is in, or knows of, a band that's playing top-notch original metal music, send a tape to me at: Metal Music Hunt c/o Hit Parader, Charlton Bldg., Derby, CT 06418. Send those tapes in today! If they're up to snuff, we'll make sure they get into the right hands at top record companies.

Krokus



Former Bad Company vocalist Paul Rodgers reports that his new solo album was one of the most satisfying

Heavy Metal Headscratcher

What famous heavy metal musician first discovered Van Halen and produced their demo tape?

ANSWER TO LAST MONTH'S 'SCRATCHER: Before finding Robert Plant, Jimmy Page wanted Terry Reid to be the vocalist in Led Zeppelin (then the New Yardbirds). While Reid would have gladly joined up with Page, he was committed to a solo tour of Europe at that time, forcing Page to search for another singer.

Rumor has it that German metal masters Accept have been signed to a major Stateside record deal. One problem, however, is that the band has undergone some personnel changes and until their lineup is set, they refuse to record a new album.

Letter of the Month

Dear Andy,

I've been an AC/DC fan for over three years. I have all their records, even the ones with Bon Scott, and I saw them when they played in New York last year. I have one question: how did Bon Scott die? A friend told me that he was a drug addict, while another friend said that he never touched drugs. Who's telling me the truth? I really must know.

Thank you,
Dorothy P.
Trenton, NJ

Dear Dorothy,

Apparently Bon Scott froze to death in his car. According to sources who were with him that night, Scott had spent the evening drinking rather heavily in a number of London pubs, and instead of trying to make it home he decided to sleep in his car. Due to the high alcohol concentration in his blood, and a sudden drop in temperature, Scott suffered from hypothermia, and died.

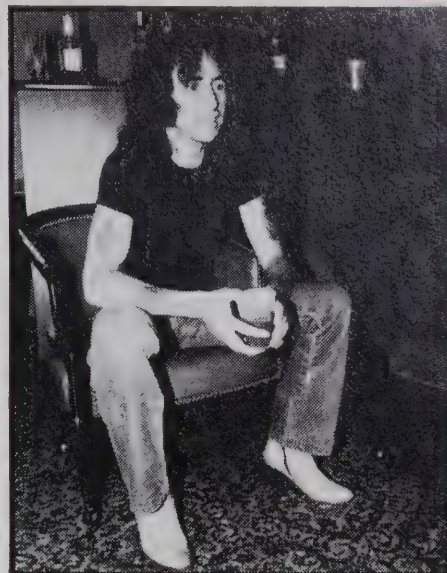
To answer the second part of your question, no, Bon Scott was not a drug addict. While he occasionally drank more than a healthy amount, he, along with the other members of AC/DC, were vehemently anti-drugs.

records he's ever done. "When you play all the instruments, do all the singing and write all the songs, you'd better like what you're doing," Rodgers joked. "After all, there's no one else to blame. Actually, I still love working in a group concept, but I wanted to do this album, and it just worked out that I did everything myself. I plan on being involved with a band, perhaps even Bad Company, in the near future."

Def Leppard's Steve Clark says that being a famous rock and roll star isn't everything it's cracked up to be. "There's no money in it," the blond axe-slinger said with a laugh as he held open his barren wallet. "I hope someone in our organization is seeing some of the money 'cause I know we're not. We have to borrow from the road manager if we want to stop off at a

hamburger place after a gig. It's a little embarrassing, but it helps us keep our heads on straight. Shit, I don't know what I'd do with all the money anyway. I'd probably end up spending it all on booze and women."

Triumph have enjoyed their greatest successes in the wake of **Never Surrender**'s strong showing. Rik Emmett, Mike Levine and Gil Moore played a sold-out show at New York's Nassau Coliseum recently, marking the first time the Toronto trio have broken through in the New York market. "We've never been that strong in the New York area," Rik Emmett explained. "In fact, up until last year we never even played there. But this time we figured we'd try it, and the results were great. Maybe next year we'll be able to try Madison Square Garden."



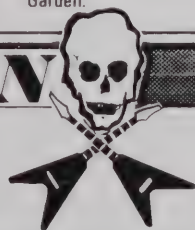
Janet Marcotia/Kalypso

The late Bon Scott: His fondness for alcohol did him in.

Anyone wishing to contact either Jimmy Page, Robert Plant or John Paul Jones can do so by dropping a line to their record company. Write to: Swan Song Records, 444 Madison Avenue, New York, NY 10022. Since the ex-Zeppelin members own Swan Song, their management promises that all letters will be forwarded directly to Messrs. Plant, Page and Jones.

I really want to keep hearing from you! Please keep those cards and letters coming! Send me questions you'd like asked in the Heavy Metal Headscratcher, along with any information you may have about the metal scene. I'm looking forward to hearing from you. Send your correspondences to: Andy Secher, **Heavy Metal Happenings** c/o **Hit Parader**, Charlton Bldg., Derby, CT 06418. □

ATTENTION



Metal Mongers

We are proud to announce the debut of **HIT PARADER'S HEAVY METAL HOTLINE**, your pass into the inner sanctums of headbanger rock and roll.

HEAVY METAL HOTLINE is a bi-weekly newsletter crammed with behind-the-scenes info on all your favorite metal masters. What's Ozzy up to? Where can you get in touch with David Lee Roth? What's happening with up-and-comers like Def Leppard, Raven, Iron Maiden and Krokus? Who's touring in your town?

It's all in the **HOTLINE**, the newsletter that's mailed directly to you. (It's not available on newsstands.) You'll get to read exclusive interviews with Angus Young, Jimmy Page and Rob Halford, and be first to know the inside info that we can't always print in **HIT PARADER**.

HEAVY METAL HOTLINE —

the newsletter for those who love REAL rock and roll!

SUBSCRIBE TODAY — YOU'LL NEVER REGRET IT! Just \$9 brings you a special six-month, 12-issue introductory subscription to "**HEAVY METAL HOTLINE**." Send your check or money order to:

**HIT PARADER'S
HEAVY METAL HOTLINE
CHARLTON BLDG.
DERBY, CT 06418**

*Allow 6-8 weeks for delivery.
(Please Print)*

NAME _____

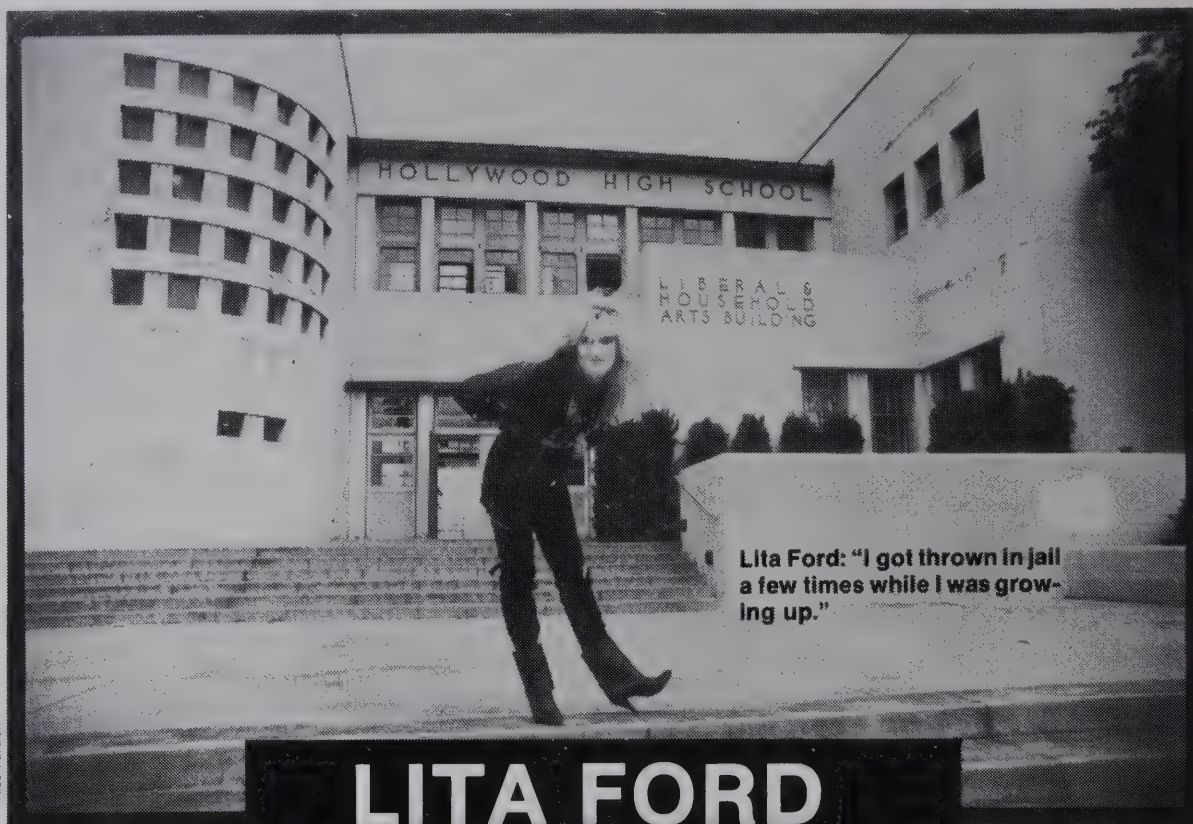
AGE _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____



Aldo Panzani

LITA FORD

Each month, *Hit Parader* takes a rock star back to their old neighborhood. This month we journey to Los Angeles with Lita Ford, whose *Out For Blood* LP is a monster.

"My parents really did care about me. They gave me everything I ever wanted. But they also beat the shit out of me when I came home fucked up."

On the surface, Lita Ford's yin and yang description of her parents doesn't differ too much from the tales told by other kids. But what Lita claims gives Mr. and Mrs. Ford extra high marks in the upbringing department was that, during her early years in Long Beach and Hollywood, California, they had to contend with a young daughter who had just one thing on her mind: rock and roll.

Lita, a former member of the pioneering all-girl rock and roll band, the Runaways, is currently progressing nicely with a solo career. She has actively pursued the rock and roll lifestyle since age 11 and, rather than balk at her heavy metal ambitions, her parents collectively pushed her into it.

"They told me to go for it," Lita remembers. "The biggest indication I had that my parents were behind me was when Kim Fowley (a Los Angeles rock impresario) called me when I was 15. He gave me this bizarre rap about joining the Runaways and headlining the biggest concert

halls in a year. I put down the phone, turned to my mother and said, 'who is this guy — some kind of pervert?' My mother said, 'Go Lita, go down to Hollywood and play with the girls.'"

Lita took her mother's advice, and the Runaway's meteoric rise in popularity subsequently put the final nail in the coffin of Ford's high school career.

"I was only going to school about two or three days a week at that time anyway," recalls Lita, "and even when I did go I spent more time explaining why I had missed school (usually because of press interviews or gigs) than actually learning anything."

But Lita's teachers were so impressed with her celebrity status that they fudged passing grades so she could graduate from high school. "But my father had to go down to the school to pick up my diploma because I was on tour with the Runaways on the day my class graduated," laughs Lita.

It was just as well because Lita really admits that rock made her an outcast.

"Go to the prom? Shit! You've got to be kidding! The only people I even hung out with from school were male musicians. I had no female friends — maybe because they thought I

was trying to come onto them. I had a couple of boyfriends around that time but I wasn't as interested in coming on to them as I was playing music with them."

Lita says that her propensity for hanging out, usually on street corners with the guys, occasionally resulted in a run-in with the law.

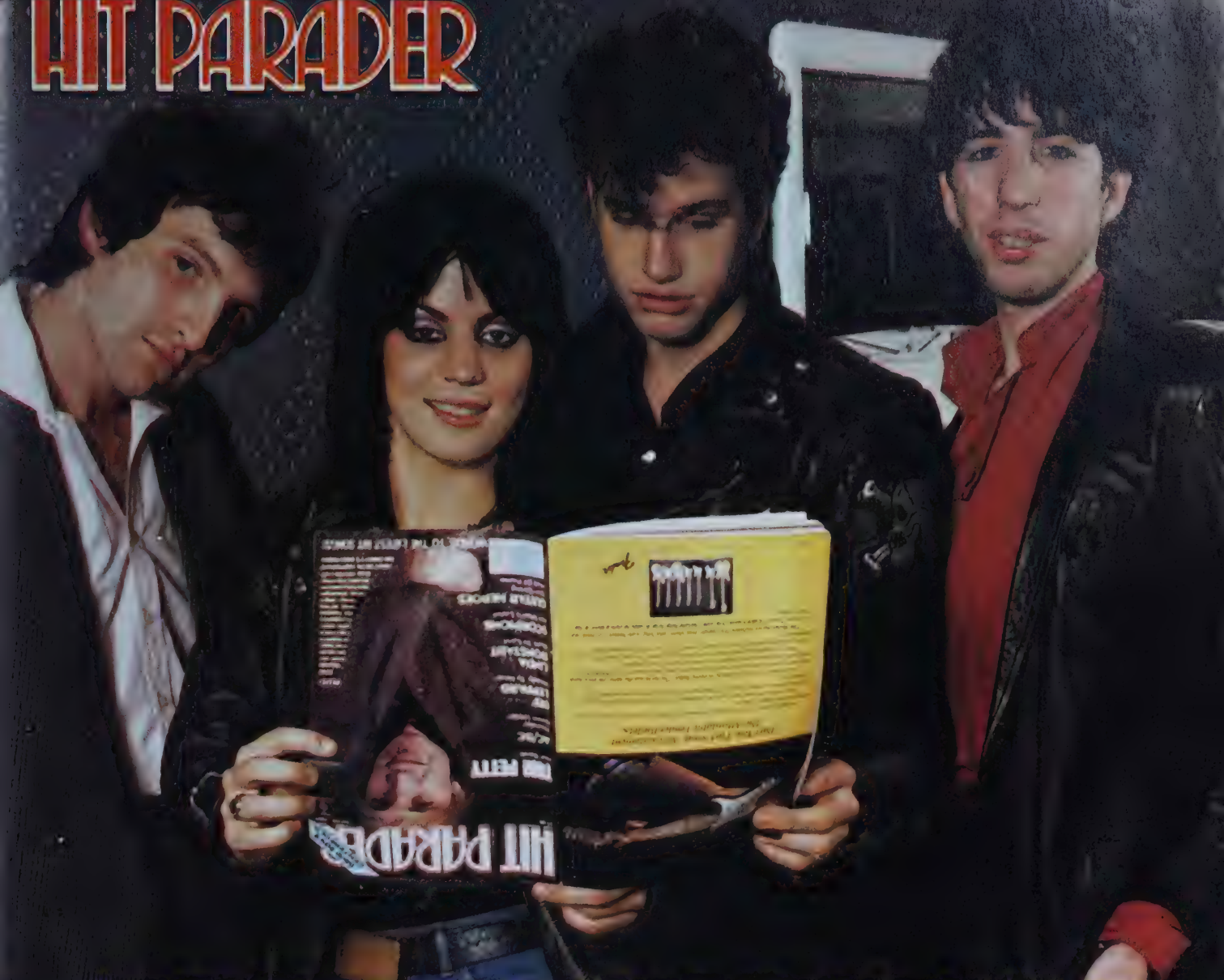
"It was illegal in our neighborhood to hang out on somebody's property and, as a result, I got thrown in jail a few times for loitering. My parents would have to come down to the jail and bail me out. When that would happen, my old man would tell me that I was a pain in the ass. But he cared — both my parents did."

Lita admits that her early dedication to rock and roll probably cost her dearly in terms of what most people would consider a normal growing-up process. But she just as quickly counters that she didn't miss it.

"There was nothing to miss," says Lita. "I learned more about the world doing what I did than most 16-year-old girls could ever dream about. Usually all girls at that age dream about is going to college or dating the guy that lives down the block; that's it for them. I had toured the world before I was 20 years old.

"I didn't miss a thing but maybe they did." □

HIT PARADER



Joan Jett admits that success has its benefits. "Now I can subscribe to **HIT PARADER** every month instead of having to run down to the newsstand," she said. We asked Joan what her favorite **HIT PARADER** feature was and she could only smile as she said, "I love 'em all! The photos are great and the articles are the best around. **HIT PARADER** really gives me insight into what's happening in rock and roll."

SUBSCRIBE TODAY! SAVE \$4.00 OFF NEWSSTAND PRICE!

HIT PARADER Dept. HP1083

Division St., Derby, CT 06418

☐ 6 issues \$11.00

☐ 12 issues \$20.00

Make checks, M.O. payable to Charlton Pub., Inc.

Gentlemen: Enclosed is:

Cash ☐ Check ☐ Moneyorder ☐ for a total of \$ _____

Or charge to my:

☐ MasterCard ☐ Visa



() _____
Customer Phone No.

Customer Signature

NAME

ADDRESS

CITY _____ STATE _____ ZIP _____

(Please Print All Information)

Interbank No		Exp Date	

(Canada Add 25% - Foreign Add 50%)

month year

Photo by:
EBET ROBERTS

ROBERT PLANT ON THE ROAD AGAIN

Legendary Vocalist Sets Out On First Solo Concert Tour Behind Principle Of Moments.

by TERRY WHITFIELD



It feels somewhat strange to be going out on tour again," Robert Plant stated. "It's been quite a while since I've been on the tiles, and going out there without Jimmy, John Paul and Bonzo will be difficult to say the least. But it's something I feel I must do. I've got to concentrate on looking forward instead of behind. Zeppelin is a thing of the past. There may be people out there who never saw me perform with Zeppelin, and they may not know me or perhaps they know me only from my solo work; they're the ones I must prove myself to."

It's hard to believe that anyone who hasn't lived in a fallout shelter for the past 15 years isn't aware of the accomplishments of Robert Plant. As lead vocalist for one of rock's most hallowed groups, Led Zeppelin, the lionine-tressed belter helped establish the definitive hard-rock look and sound. In the wake of Zeppelin's untimely demise, Plant has turned his attentions toward a solo career, and following the release of his second post-Zep LP he has undertaken his first concert tour in nearly six years.



Robert Plant on stage: "I imagine performing is somewhat similar to riding a bicycle — once you learn you never forget."

"The stage is magic. About a year ago Jimmy Page and I went on stage with Foreigner for a few minutes in Germany. The feeling you get once you go underneath the spotlights is electric. I wasn't sure if I'd remember what to do once I got out there," he laughed, "but I imagine performing is somewhat similar to riding a bicycle — once you learn, you never forget. I remember that we jammed on one song and then walked off. My feet, however, seemed to have a life of their own. They wanted to walk back out there — back to where the excitement was. That was one of

the moments that convinced me that I'd have to go on the road again. There's something about it that no amount of recording can replace."

On his current road jaunt Plant has chosen to rely on the band with which he has recorded both of his solo albums. In addition to bassist Jeff Woodroffe and guitarist Robbie Blunt, Plant has been joined by Genesis drummer/vocalist Phil Collins, whose precise stick work and powerful backing vocals have added an extra dimension to Plant's in-concert presentation. Discussing how his liaison with Plant came



Plant during his Zep days:
"I hope I can have fun performing
for many years to come."

Neal Preston

about, Collins explained, "I've always admired and wanted to work with him. When that opportunity came on the **Pictures At Eleven** album, I jumped at it.

"I told Robert then that if and when he decided to go on the road I'd welcome the opportunity to play with him," Collins added. "We've discussed it on and off for the last year, but between my commitments to Genesis and my own solo projects, my schedule was well booked. Then Robert made a surprise showing at one of my concerts last spring, and the excitement that was there when he walked out on stage convinced me that I had to work with him if at all possible. He didn't even sing — he just walked out and waved to the crowd and they went crazy! Robert is a very unique and special talent."

Born August 20, 1948 in Bromwich, Staffordshire, (England), from his earliest days, Robert Anthony Plant has walked to the beat of his own drummer. Even as a teenager Plant recalled being "a little different." While many of his friends wore short hair in the early '60s, Robert decided to set fashion trends rather than follow them.

"When I was about 13, all of a sudden I started liking girls. I wanted to attract their attention, and the best way I could figure to do that was grow my hair. That wasn't what most people were doing in 1961, but I didn't care. It flopped down over my ears, and my parents demanded that I chop it off. But I kept growing it back and joining pop bands. I was supposed to start training as an accountant, but I suddenly decided the direction I really wanted to go in. I loved music. My parents, of course, tried to discourage me, and, in fact, I really only went home at nights because my hair was so long and my parents were very unhappy with me."

By the time he was 16 Plant left home and sojourned to Birmingham, England, where he played for a number of years in a "psychedelic pop" group, Band of Joy, which featured a drummer named John Henry Bonham. Dressed in flowing caftan robes, with a scruffy beard in addition to his long blond tresses, on stage Plant made quite an impression on everyone who saw him. One of those was Jimmy Page, who envisioned this charismatic figure with the piercing blues wail as the perfect frontman for his new band, Led Zeppelin.

"I remember the first time I met Jimmy Page," Plant recalled. "I had, of course, heard of him because of the Yardbirds, but he came up to me and very matter-of-factly introduced himself and asked me if I wanted to be part of his new band.

At first I didn't know what to say. Luckily my head quickly cleared and I was able to stammer out that I would like to. In retrospect," he laughed, "I think I may have made a wise decision."

Over the next decade Plant was to be involved in creating many of rock's most influential and popular songs. From the burning power of *Whole Lotta Love* to the blissful energy of *Stairway To Heaven*, Led Zeppelin was, quite simply, the ultimate rock and roll band. Their three-hour concert extravaganzas, filled with incredible solos and mind-shattering pyrotechnics, became some of the hottest tickets in rock history, selling out arenas from Bangkok to Boston. Then,

suddenly, in 1980, the Zeppelin metal machine came to a grinding and unexpected halt with the death of John Bonham. Plant admitted that he still hasn't recovered from the shock of Bonham's passing.

"Bonzo was so special. He was a good mate as well as an incredible musician," he said. "The way he played on those records was awesome; it was like dynamite. We never gave any thought to replacing him. We never could have been half as good as before, no matter how great another drummer may have been."

One story that continues to circulate indicates that at one point the three surviving Zeppelin members considered hiring another



Gary Gershoff

The *Principle of Moments* was "a most exciting project", according to Plant.

drummer — John Bonham's son Jason. While Plant scoffed at the notion of Zeppelin continuing with Jason Bonham, he did explain how the rumor started.

"We were doing a sound check for the Knebworth Festival," Plant told MTV. "Three days before the gig we went down to the festival site and Jason came with us. He played with the band while Bonzo went out front to hear what it was like. It was great, and it was funny because he really hit the drums. But at the same time, the sound engineers were wacking the sound up to something like 100,000 watts. That night with Jason we had complaints from seven miles away. It was loud, and he had really contributed to the cause of the complaints. It was great, but then he had to go back to school. He's a great kid, a great drummer. I hope he does well."

Following the demise of Zeppelin, Plant went into seclusion to "get my head together" and sort out his musical options. For the better part of two years he remained a musical recluse, popping up for an occasional gig with a band called the Honey Drippers, but refusing to go into the recording studio or on tour. "The Honey Drippers were great fun," he said. "It was a blues band I got together with Robbie Blunt, and we'd just throw some gear into a car and head off for a club. We never really rehearsed — maybe once or twice — but that didn't matter. The looseness was part of the fun. The biggest crowd we played for was 125 people. That was quite a difference from the last Zeppelin gig where we played to something like 250,000 people at Knebworth."

Once Plant began reinitiating himself into the rock mainstream by performing with the Honey Drippers, the idea of recording and touring began to seem more and more feasible. Finally, he rounded up Blunt and other musical associates, and headed into the studio to begin work on his debut solo album, **Pictures At Eleven**. Despite the album's Top 10 success, Plant refused to tour in support of the record.

"What would I have played?" he asked. "Touring was never even a consideration after the first album. We only had 45 minutes worth of material, and I didn't want to perform at all if I couldn't put on a show I was satisfied with. I didn't want to play any of the blues songs we did with the Honey Drippers, and I surely wasn't about to perform any Zeppelin tunes, so my only alternative was to not tour until I had recorded another album. Now that I've done that, I feel that we can put on a show that will give the people their money's worth."



Robert Plant: "I never tried to act sexy. It's just that none of my clothes fit properly."

"I don't want to perform at all unless I can put on a show I'm satisfied with."

Judging by rehearsals and the band's early performances, it seems that Plant has lost none of his vocal dynamics or his in-concert magic. As Phil Collins explained, "Just standing on stage with Robert can send chills up and down your spine. He has so much energy and so much vitality that it seems to exude out of him. He's one of the great resources that rock and roll has."

It also seems that at the ripe old age of 35, Plant has lost none of his sex appeal. While he admitted that "the guys used to come to watch Jimmy play guitar and the girls, I imagine, used to come watch me," he remains surprised by the fact that his good looks continue to play a role in his success. "I never

purposely try to act in an overt fashion," he laughed. "It's just that none of my clothes fit properly. I mean it's a lot of fun bouncing around on stage and having the kids get off on it, but it's hard to take it that seriously."

"I hope I can keep having fun performing for many years to come," he added. "I feel stronger than ever vocally, and I've anticipated this tour with more enthusiasm than anything since the early Zeppelin shows. There's a feeling that this is the start of something new that I find very appealing. I've been rewarded by the support the fans have given me — especially in the purchasing of my albums. I'm sure some of the people who bought them are too young to even have seen me perform with Zeppelin. Those are the people I want to reach with this tour. I want to give them back some of the pleasure they've given to me over the years." □



ROBIN ZANDER

Cheap Trick
Cheap Trick
Cheap Trick

Photo: Mark Weiss / G.I.

at the crossroads



Cheap Trick Cheap Trick

Chris Walter

Cheap Trick (left to right): Robin Zander, Rick Nielsen, Jon Brant and Bun E. Carlos.

Midwestern Quartet Release Their Most Important Album.

by Cary Baker

Welcome to Rockford, Illinois. The inland burg is barely recognizable as the second largest city in any state. As in a Grand Rapids or a Rochester or a Fresno, life goes on, day in and day out. This is the life they don't show you on *NBC News Overnight*. On the other hand, rest assured that the malignant yellow splotches on a Rand-McNally road map probably indicate concentrations of intelligent life.

And it's there — 139,000 humanoids.

Imagine, then, that you're picking up your *Rockford Morning Star*, a bottle of Pepsi and a carton of Winstons at your nearby 7-11. In jogs a gangly, marionette-like figure wearing a baseball cap, single earring about as glamorous as a paper clip and serious running shoes. It's Rick Nielsen, Rockford's friendly neighborhood superstar.

"Hey, Rick, right on!" nods a curvaceous 19-year-old whose '76 Trans Am is idling in the parking lot.

"Hey," chirps Rick, his gallon of low-fat milk bagged to go. He jogs back to his house to re-mix the theme song for *Spring Break*, a film which the Trans Am, its owner and her date would later view as a threesome at the Belvidere Drive-In.

Slices of life in the city where nothing much happens.

"I don't think anything of it," says Cheap Trick's spindly guitarist and songsmith, whose group couples with defeated presidential candidate John Anderson to form Rockford's only real national celebs. "It's everyone else that makes a big deal of it. Or no big deal of it."

We simply express our surprise that the foursome would choose to inhabit Rockford rather than an industry center like L.A. or New York. Or a glamor spot like Bel-Air.

"You mean this *isn't*?" jests Nielsen, who spends the summer day we meet sprawled on a backyard hammock. "Gee, I screwed up. No wonder no one's been coming around here. I've been telling them all this time that I live in Bel-Air."

It's just as well that they think so. Nielsen, an onstage extrovert, prefers to keep to himself on his palatial estate, which sits on a hill overlooking the Rock River. The house was built in the 1860s by one of Rockford's founding fathers who played host to the likes of Clarence Darrow ("he used to shoot billiards in my dining room") and Abraham Lincoln, himself a Prairie State native. Just last year, Nielsen placed his house in the National Registry of Historical Sites. As he explains its pedigree, a train whistle sounds from the depths of the Rock River Valley.

"Abe's probably on that train," deadpans Rick. "He's still trying to get out those votes. He's been so busy, he hasn't heard about TV."

Rick Nielsen has not only *heard* about TV, he's used it to his full advantage. From not-ready-for-prime-time nutcrackers like *The Ballad Of TV Violence* to the ambitious three-dimensional video created to accompany the band's latest LP, *3-D*, Nielsen is every inch a living cartoon.

3-D is in the Tricksters' tradition of working with heavy-duty producers; Todd Rundgren contributing his studio savvy this time out. For an album that almost got called *8½* (Fellini references aside, it's their eighth LP, but record number *8½* if one is to count their 10-inch Nu-Disk of 1980), Cheap Trick looks back on working relationships with several heavyweights over their eight-and-a-half LP tenure: Roy Thomas Baker, George Martin, Jack Douglas, Tom Werman and Ian Taylor.

Nielsen's acquaintanceship with Rundgren began in 1969. It was then that they met at the Marquis Club in L.A.; Todd was accompanied by Miss Christine of the GTO's, the first-ever groupies-turned-band. Through Todd, Rick later hooked up with Thom Mooney and Stewkey of Rundgren's group — the Nazz — who moved to Rockford in the mid-'70s to form the legendary but never-recorded Sick

Man Of Europe, forerunners to Cheap Trick.

Nielsen and Rundgren were reintroduced in '77 at an outdoor concert in Rockford. And a full five years later, the Tricksters received a call from Todd's manager, saying "Todd's always wanted to work with you."

"Sounds like a good idea — why didn't we think of it?" Nielsen responded, and the band set upon recording 20-odd songs for a demo. At Todd's Mink Hollow studio near Bearsville, New York, they cut 16 tunes in all, one of them a Rundgren original entitled *Heaven's Falling*.

Working with a producer who doubles as a recording artist and software developer was a fruitful switch of gear for the group.

"That's not to say that George Martin isn't an excellent musician. We were able to intelligently discuss music," says Rick. "And I like Roy (Baker) a lot, too. But he'd say, 'I don't like it' and leave it at that. We'd ask, 'What's wrong?' and he'd just say, 'I don't like it. Let's take it up in the morning.' With Todd, if he didn't like something, he could tell you why in definitive, decisive, ready-to-hone-in terms.

"Todd electronically effects things that get our sounds where they should be, whereas with a lot of records we've made, we've taken forever to get a drum sound," he adds. "It took us one month to record, mix, remix and master. We took two days off in that month, and worked 1-7 p.m. daily because we wanted to watch the Chicago mayoral race on the news."

Rundgren also sat in on keyboards (heretofore the province of Nielsen, studio musician Jai Winding, or manager Ken Adamany). Sometimes, Todd played the right-hand parts while Nielsen played the left-hand bass lines.

Todd and Rick also waged a spontaneous "guitar duel" on the title track.

In between **3-D** and its predecessor, **One On One**, Cheap Trick have become denizens of the movie-soundtrack world. They penned and recorded the title song for **Spring Break**, although Nielsen, who seldom leaves home except to jog or tour, hasn't seen the film. "I saw the previews, though, and our stuff was *blasting*," he says. They're also heard in the film **Rock & Rule**, previously titled **Drats**. "I read a review of it in the **Hollywood Reporter**," Rick adds. "They said, 'This one might really do it.' I've heard that one a thousand times." The band passed on the soundtrack to **Megaforce**. Explains Nielsen: "They wanted something that said 'Megaforce' on it, and that sounds so stupid that I couldn't imagine writing a song around it."

Cheap Trick also found inter-album success in a field they never imagined — disco. Some eight months after the LP's release, a dance-oriented track from **One On One** was remixed by acclaimed mixologist John Luongo, who approached Epic Records with the idea. *Saturday At Midnight* was a mid-chart dance/disco hit, but met with rather mixed reaction, to say the least, at street level.

Luongo did the remix in New York and sent a test-pressing to L.A., where it debuted for a full house of chromed invaders at a prominent deejay club.

"People were dancing, and they slipped ours in there," Nielsen recalls, "and they said it was the first time they ever cleared the entire dance floor. So we knew it was destined for something great."

Does Cheap Trick plan to chase that market — sort of a back-door attack now that they've kicked open so many front doors?

"We'll try for any door," he says, "Door Number 3 with Carol Merrill, even."

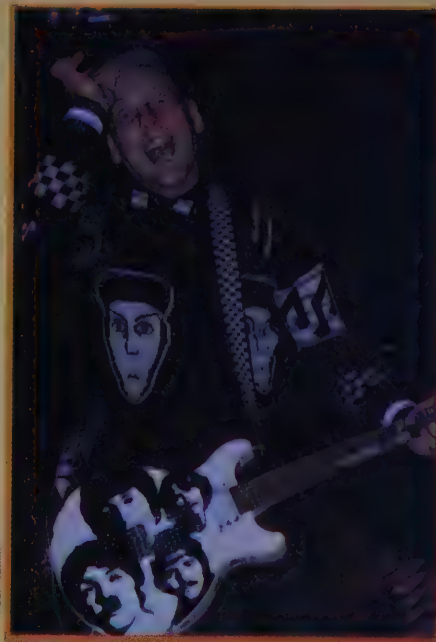
Another topic of discussion is solo projects, although Nielsen has no guess of when such endeavors will come to pass. For years, Trick drummer Bun E. Carlos has created fabulous basement tapes with Rockford buddies, strictly for their own amusement. Carlos, we learn, has a solo contract with Epic, but no iron-clad production timetable. A Yardbirds medley — produced by Bun E. for **3-D**, but discarded — will perhaps be resurrected for a **Bun E. Carlos Experience** LP that for now remains a glint in his eye. When can we expect its release? "When Epic wants to cough up the money," quips the chain-smoking drummer, who stops at Rick's house to pick up his mail (some from fans in Japan, some from Zildjian Cymbals).

What about a Rick Nielsen solo album? Surely he must have some ideas in the can.

"In the can," Rick ponders, "and that's where it should stay. A kid walks into a record store ... I can see it now: 'Do you have **Rick Nielsen In The Can**'?"

"I would make an album that wouldn't be like Ric Ocasek's, which sounds like the Cars. Mine would be far different — I'd make such trashy, crazed, nutty music," he beams, "that it would probably be popular. It would make no sense, and for that reason, it would probably make *all* the sense. It's the real goofy stuff at which I think I can excel."

3-D marks the second Cheap Trick LP for bassist Jon Brant, a native Chicagoan now stationed in Rockford, "and going for the record for longevity in bass players in this band." The quip is a sidelong



"When I go out I tell people I'm 'Boy Rick' from Culture Club."

reference to founding bassman Tom Petersson, and his flighty replacement, Pete Comita, who never made it to vinyl. Has the group heard from either one?

"We heard Pete went to a Bob Seger show in Detroit and said to the backstage guard, 'Don't you know who I am? I'm Pete Comita from Cheap Trick!' That was about two weeks ago. The venue called our office and were told, 'He hasn't been with us for a year. But let him in. He's harmless.'"

"God," he adds, "when I go places, I try to tell them I'm in Culture Club. 'Boy Rick.'"

Speaking of Culture Club, we ask Rick what he thinks of some of the new bands who have usurped Cheap Trick as rock's gleaming lunatics — even if Culture Club is selling to housewives in Des Moines.

"Really?" he chides, "I knew about housewives in other cities. But you say they're selling in Des Moines?"

Now entering their eighth year of recording, how long does Nielsen think Cheap Trick can continue? How long does he foresee doing it? "Doing it? Well, it hasn't fallen off yet."

"Oh, you mean doing it *on the road*. The only reason to stop would be because you look around you and you're a dinosaur. Sometimes I feel people my age are dinosaurs — they know nothing of computers or video or electronics."

Has Nielsen entered the computer age?

"Certainly," he chimes. "It hasn't fallen off yet, but I'm 'doing it' by computer now." □

Celebrity rate a record

Def Leppard bassist Rick Savage says he listens to quite a bit of music. In the States he tunes into rock radio, and at home he listens to records. Among his current fave raves are the latest albums by Duran Duran and Journey.

We gave the British hard-rocker a pile of recent 45s, and asked him to give us his first impressions.

Wind Him Up, Saga

Overall, it's great, especially some of the keyboard textures. I wish the guitars would come out front more and give the band more balls. *On The Loose* was not as good as this one; the vocal here has more of an epic feel. Once again, great production, far better than with most English records. There's a spectrum of sound that's much wider than English records, many of which sound like they were recorded and pressed on a first take.

Cry Now, Laugh Later, Grace Jones

I don't like records like this because there's no climax, no dynamics; it's all one level. It's great for dancing, but it doesn't do anything for me. It seems to drift into oblivion. I like the bass. I'll bet it just fades out. The Pretenders song she did was a hit in England and was quite good. I liked it better than the Pretenders'.

New Year's Day, U2

This sounds like a more English production. The drums are thinner. In this case, it works. That's the best record we've heard so far. Great arrangement. I like the rawness of guitars. It's a pleasant change from your average American radio sound. Really, definitely the best. The production is suited to the image of the band.

Cool Places, Sparks and Jane Wiedlin

This is a million miles from what Sparks was like in 1975. I could never understand why they change their ideas about music. They were guitar-oriented then, and they seem to have lost all that. Without being cruel to the band, it sounds instantly forgettable; it doesn't take you by storm. It will be great in discos where you don't have to think about it. I wish Sparks would do what they were doing in 1975. Their *Propaganda* album was the first album I ever bought. This didn't bug me, but I'd rather hear something that offends me than something that doesn't move me at all.

DEF LEPPARD'S RICK SAVAGE



Laure Paladino

Rick Savage: "I was really liking this record until the umpa-da-da part."

Let Me Go, Heaven 17

I was really liking this record until this umpa-da-da part. It's the kind of music I like to hear at three o'clock in the morning when I can't get to sleep. It's a really good song apart from the doo-daps. The individual sounds are great, especially the jangling guitars.

Rio, Duran Duran

Brilliant line: "cherry ice cream smile." I love some of the bass lines he puts in. The great thing about the way they do it is that the bass, guitar and drums sound big. Overall, the best new band I've heard in ages.

Straight From The Heart, Bryan Adams

I hate this. I've heard it 200 times before, but with different titles. I tend to find records like this self-indulgent. I get the impression the singer gets off on it more than the listeners, but I

suppose the sales figures will prove me wrong. This is the kind of stuff my grandmother likes to listen to, and she's been dead five years.

He Was Really Saying Something, Bananarama

I've got two different views. When I first heard it in England, I didn't like it; it sounded like they picked three girls off the street and said, "You sing it and we'll record it." But now, I've seen them on TV, and they've created a nice little place in the music scene. Once you get past the barrier of "anybody can do it," you start to like it. It's unpolished and unprofessional, but that's the total act. They're very similar to Fun Boy Three, whom I don't particularly like.

Gimme All Your Lovin', ZZ Top

Great guitar solo. I really like this. It reminds me of early Bad Company, stuff like *Run With The Pack*. The thing I like about this is that you don't have to think about it, it hits you right away. □

Record reviews

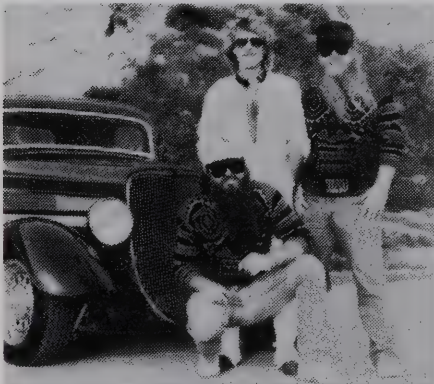
by Roy Trakin

ZZ TOP

Eliminator

What has always distinguished this veteran Texas power trio was its ability to maintain roots in the blues while bloating southern-styled boogie into heavy metal excess. That and the long, flowing prospectors' beards proudly sported by frontmen guitarist Billy Gibbons and bassist Dusty Hill. With their latest LP, *ZZ Top* has made the final step to commercial acceptability, and, for the most part, the music hasn't been compromised.

Of course, after 13 years, it's hard not to pick up some professional polish, and ZZ betrays a certain mellowness on the balladic *I Need You Tonight* and even a little rhythmic sophistication on the tribal stomp, *Thug*. But don't let that fool ya. These guys aren't about to bland out or get "relevant" like Styx or Rush. *I Got The Six* ("if you got the nine") takes on one of man's favorite sports, while *Legs*, *TV Dinners* and *Dirty Dog* are about just what they say they are (although *Dirty Dog* could be interpreted another way), with an appropriately greasy southern-fried soundtrack.



These down-home Tejas bluesmeisters may not be the ramalama, headbanging, non-stop adrenaline riffsters they were a decade ago, playing juke joints in Houston, but they more than make up in experience what they've lost in raw power. I'm not about to begrudge ZZ Top their popularity. They've earned it.

RICK SPRINGFIELD

Living In Oz

It just rubs me the wrong way when the first thing that falls out after you crack open this album is a merchandising slip offering "Rick Springfield Muscle T's," "Rick Springfield Jerseys" and membership in the "Rick Springfield Fan Club." I mean, don't misunderstand. I appreciate Rick's musical gifts; I realize he was a rocker long before he was a soap opera star. I even acknowledge the presence of a number of sure-fire AOR hits on his first two LPs, not to mention a fine sense of '60s rock perspective demonstrated by his faithful cover of Los Bravos' immortal *Black Is Black*.

Unfortunately, the third time is not the charm for Mister Rick. Not even his chic, sleeveless leather jacket, stylish wet-look haircut or hip six o'clock shadow can save him. Unlike his previous



albums, *Living In Oz* won't evoke those annoying Springsteen comparisons — Springfield's sights are now scattered, with nods to practically every *au courant* musical idiom represented on today's pop airwaves. Lessee, we've got a dash of synth-pop (*Human Touch*), a slice of Foreigner (the title track), a touch of Sting (the reggaeish *Tiger By The Tail*), a modicum of McCartney (the *Yesterday* strings of *Like Father, Like Son*) and, not to be outdone, another nod to Bruce the Boss (*Me & Johnny*).

There's no doubt Rick Springfield's got his finger on the pulse of today's rock radio and the young audience which idolizes him. But he better come up with some distinctive material or his teen dream could easily turn to dust. Oh, well, there's always the soaps...

DAVID BOWIE

Let's Dance

David Bowie's been through so many ch-changes, it's no wonder he's started repeating himself. Those who look to Ziggy for futuristic philosophy, spiritual guidance or sartorial direction won't find much to chew on in *Let's*



Dance. The cheesy album graphics reflect the hastily sketched skeletons of rhythm inside, with lots of chunka-chunka guitar courtesy of co-producer Nile Rodgers (Chic), skittering blues runs by Texas picker Stevie Ray Vaughn, fat Tony Thompson drums and punch horn charts. On *Let's Dance*, Bowie seems to have returned to the

ersatz soul of his *Young Americans* period, with one crucial difference — this time, he's not faking.

Bowie's stripped everything down to the basics — even his persona. The body-thumping feel is fine, while David's patented left-field croon snakes around the abrupt tempo changes with unexpected emotion. Once more, Bowie's asking us to believe he's sincere, that he's not relying on yet another guise to express himself.

Trouble is, if *Let's Dance* is Bowie's most direct album, it's also his most impersonal. Three of the eight songs are remakes (including his own *China Girl*, co-written and recorded by Iggy Pop; *Cat People*, which he originally did with Giorgio Moroder for the film; and *Criminal World*, first done by a mid-'70s U.K. post-glitter outfit called Metro) and at least three more are throwaways, enlivened by privileged moments when Bowie trips over clichéd sentimentality into Brechtian irony. Still, it is precisely those rare instances which make even middling Bowie more provocative than practically anybody else in rock.

PINK FLOYD

The Final Cut

P. Floyd mastermind Roger Waters' bitterly misanthropic *The Wall* was woefully strident, but its doomy depression and neurotic angst gave it a certain twisted charm. *The Final Cut* started out as an expanded version of that album's movie soundtrack, but quickly developed into something else after Waters' disappointment with the finished film.



Dedicated to his father, Eric Fletcher Waters, who died at the age of 31 in World War II, the album examines the disillusion of the post-war dream in this seamless song cycle. Without any pictures, *The Final Cut* uses a remarkable Holophonic 360-degree recording technique to create an aural collage of vivid imagery more evocative than anything in either the movie or LP version of *The Wall*.

Eschewing the abstract ranting that marred his previous project, Waters taps specific emotions about his father's death, spurring associations about the self-inflicted horrors which still plague the human race. *The Fletcher Memorial Home* portrays the end of a world where all the global leaders get their just desserts with a whimper rather than a bang. *The Gunners Dream* is a first-person confession, employing an agonizingly whispered Waters vocal which caresses the ears before exploding into rage. Neat on those headphones. It is the obscene fury of *Not Now John*, though, with its searing David Gilmour guitar solo and its frank denunciation of Hollywood's version of *The Wall* that turns *The Final Cut* into catharsis and

revelation. With *Two Suns In The Sunset*, the finale, Waters transcends his own loathing of self and audience, pleading for understanding on Judgement Day. Make no mistake about it, *The Final Cut* is not easy listening; but this time, Roger Waters and Pink Floyd have got something to say.

THE TUBES

Outside Inside

The Tubes have tried such a variety of musical styles and corresponding images that it's become hard to take them seriously. They started out in the San Francisco conceptual art scene, staging elaborate pop-cultural satires that utilized rock and roll only to make a point. At one time, the troupe put on one of the most elaborate

reggae stew, you sit home and pull the covers over your head lest it all come tumbling down. But not before you've recorded a followup LP that cleverly capitalizes on all those elements which were so successful for you in the first place.



Like *Business As Usual*, *Cargo* doesn't quite grab you by the collar as a complete work, but gradually unravels as the individual hooks sink in. *Overkill*, the first single from the new album, is a wistful plaint that anticipates the band's success with singer Colin Hay's neurotic, but undeniably catchy croon. Other candidates for eventual chart killings include *Dr. Heckyll & Mr. Jive*, an atmospheric ditty 'bout schizophrenia which will undoubtedly be turned into one of Men At Work's daft videos, and *Blue For You*, one of a number of the light-reggae tunes which has led many to compare the group to the Police.

For all their incredible achievements, Men At Work seem more comfortable isolated from the record-buying masses, turning out pleasant pop ditties which mask deep-seated fears and repressed sexuality. Right now, Men At Work have forged a sound, based on Hay's Costello-ish phrasing, co-writer Ron Stryker's tasty guitar fills, Jerry Speiser's lilting Carib drumbeat and, especially, Greg Ham's array of saxes, flutes and keyboards. A comparable vision is still in the formative stages.

PATRICK SIMMONS

Arcade

First things first. Yes, the long-haired ex-Doobie now sports a brand-new blow-dried coif for his debut solo effort, coming on the heels of his band's breakup and albums by fellow group members Michael McDonald and saxman Cornelius Bumpus. Both of them are on hand for *Arcade*, as are such other erstwhile Doobies as Tom Johnston, guitarist John McFee, percussionist Bobby LaKind, guitarist Jeff "Skunk" Baxter and bassist Willie Weeks. Not to mention Simmons' co-collaborator Chris Thompson (of the Manfred Mann Band), pianist Nicky Hopkins, producer Ted Templeman (on clavinet yet) and the Tower of Power horn section. It's a regular family affair.



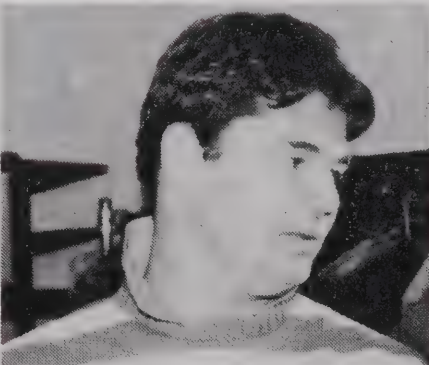
As a result, *Arcade* lacks a focus, although it does establish that Simmons was a major part of the patented Doobies sound. Problem is, it also reflects the trip to the middle-of-the-road which eventually turned the Brothers into broad-based blandness. Both *Out On The Streets* and the Andy (Free) Fraser-penned *Knocking At Your Door*, which lead off sides one and two, respectively, rock out with the kind of finely-crafted pop which characterized such Doobies' faves as *Listen to the Music* and *Takin' It To The Streets*. If *You Want A Little Love*, featuring a tasty trumpet solo by Greg Adams and punctuated horns by the Tower of Power, even swings with the sophistication of Steely Dan, but the two ballads where Michael McDonald contributes background vocals are bloodless in the way which ultimately proved to be the Doobies' undoing.

Arcade evinces a professionalism earned through a lifetime perfecting one's craft. Only trouble is, Patrick Simmons' impressive eclecticism has effectively prevented him from establishing an image apart from his music.

STEVE MILLER BAND

Live!

Just what you needed. A desultory live collection of greatest hits from the laziest man in rock and roll, representing each phase in this seminal, psychedelic Bay Area bluesman's eccentric career. From the acid-saturated *Living In The U.S.A.* through the mellow AOR anthem *Fly Like An Eagle* to last year's dance-floor smash, *Abracadabra* — they're all here. Why? Well, that's another story.



At first glance, *Live!*'s bargain-basement cover graphics, slapdash recording and chintzy sound seem like a rip-off. But that's only if you bought the album. Disregarding the fact Uncle Stevie expects kids (or aging hippies?) to actually spend their hard-earned bread on this platter product, its utter offhandedness and unpretentious, take-it-or-leave-it charm might even be appealing. As it is, this concert, recorded at Detroit's Pine Knob Theater, is like a soul review, with Norton Buffalo's wailing harp and Miller's R&B rant leading the swinging band through its loose-limbed paces. This record is so unassuming, someone can be heard wolf-whistling throughout the entire rendition of *Jungle Love*.

If yer a Steve Miller fan, there's really nothin' here you won't have and the arrangements aren't so different that ya need this disc. Listen to it on the radio if ya want to. Steve Miller himself remains one of rock's slapstick enigmas — capable of penning pop toppers like *Abracadabra* or disastrously self-indulgent drive like the half-an-album-side funk parody, *Macho City*. Unfortunately, there's nothing that extreme, one way or another, on *Live!* □



shows around, which poked fun at different styles in rock by faithfully parodying them. Lead singer Fee Waybill's tottering glitter-rock star Quay Lewd persona became so popular that it overshadowed the joke and threatened to become the real thing.

Ironically, just as the Video Age dawns, the Tubes seem to be downplaying their theatrical and humorous sides to turn into a "real" band. The only apparent concept on *Outside Inside* is the group's assimilation of the currently-in-vogue R&B trend. The Motels' Martha Davis joins up for a spirited rendition of Curtis Mayfield's *Monkey Time*, while Maurice White and the Earth, Wind & Fire horn section (including arranger Jerry Hey, trumpeters Chuck Finley and Gary Grant and trombonist Bill Reichenbach) help out on funk workouts like *Tip Of My Tongue* and *Wild Women of Wongo*. Add in the presence of singer Patti Austin and a dub stomper like the Prairie Prince percussion workout, aptly named *Drums*, and you have a group admirably challenging its AOR base.

Lest you think the Tubes have totally "souled" out though, Toto members Steve Lukather, David Paich, Steve Porcaro and Bobby Kimball are on hand to make sure the requisite rock radio harmonies are in place. The Tubes are certainly making strides musically, but their once unmistakable identity has been sacrificed in the process.

MEN AT WORK

Cargo

What do you do for an encore after your debut album sells quadruple platinum-plus, spends four months at the top of the charts and produces two Number One singles (*Who Can It Be Now* and *Down Under*)? If you're Men At Work, those lovable Aussie loons who took this country by storm with their irresistible blue-eyed pop-

MOTLEY CRUE

call of the wild



Motley Crue's Front Line (left to right): vocalist Vince Neil, bassist Nikki Sixx, guitarist Mick Mars.

L.A. Rockers Stretch The Bounds Of Metal Madness.

by Adrienne Stone

Amidst billowing clouds of smoke and power chords designed to deafen the unwary, four leather-and-stud-clad youths emerge on the brightly lit stage, bearing their "axes" like victorious warriors over a rubble-strewn arena of rock-blitz worshippers.

The rock brigadiers are L.A.'s Motley Crue, best known for their long hair, mascara, leather, nine-inch stack heels and flash-bomb-powered stage show. "When we got out on the road before **Shout At The Devil**, (their latest LP) people flipped out," raves bassbeater Nikki Sixx, who completes a lineup that also features blond crooner Vince Neil, curly-topped drummer Tommy Lee and lead guitarist Mick Mars. "We didn't use any effects. We just played straight-ahead rock lookin' the way we were, and kids went, 'Wow! You guys are insane!' We're used to blowing things up and lighting ourselves on fire to get an audience off, but the stuff from **Shout At The Devil** sounds great live."

Were the Crue influenced by Ozzy Osbourne, who has released a similarly titled LP, **Speak**

Of The Devil? "What we're doing has nothing to do with Satan; it has to do with politicians," Sixx said. "The devil was a kind of manmade entity. We're saying, 'Stand and shout at the government, the people who screwed up everything.'" But, what of their Satanic images — the upside-down cross and the pentagrams — that have become staple props on the Motley Crue set? Is it all just tongue-in-cheek? "Well, we're young and our audiences are young. The leaders of yesterday were once young too, so to us, they're Satan because they've screwed up the society so bad. Now, we can be the ones to screw the nation up tomorrow. Or," Nikki snickers, "we could make things better."

Ironically, the band recently shared the bill with Ozzy at this year's US Festival. Tour plans for the rest of the country have the band excited, as this is their first U.S. road experience. "We wanted to play Europe. They were a little put off because we didn't tour there after our first album **Too Fast For Love**. But we had some financial and managerial problems, so we're gonna make it up."

The farthest east the band has gone was Canada but, they "got thrown out of the country. Well, if they can't take a joke," giggles Nikki.

Already perpetuating a reputation for mayhem and riotous behavior, the boys got into some fights upon their arrival to Mapeland when they saw that they were booked into puny clubs with no provisions for their massive gear. "There were a lot of rednecks. But as long as we're up on stage, we're having a good time. When we get off stage, we tend to get ourselves into trouble."

Already, their MTV video *Live Wire*, was yanked off the air because "there were a lot of complaints from parents. They said there was too much violence in it. Well, we don't make videos for the parents. If they liked it, we'd be in trouble. We're not Men at Work," he adds in disgust. Yet, despite their unusual attitudes, and even more unusual appearance, the list of Motley Crue fans seems to be growing at a surprisingly fast pace. "To be perfectly honest," Nikki notes defensively, "we never planned on looking this way. A lot of bands are

going out and getting the image and it doesn't seem to be honest. I just wonder if the kids feel cheated."

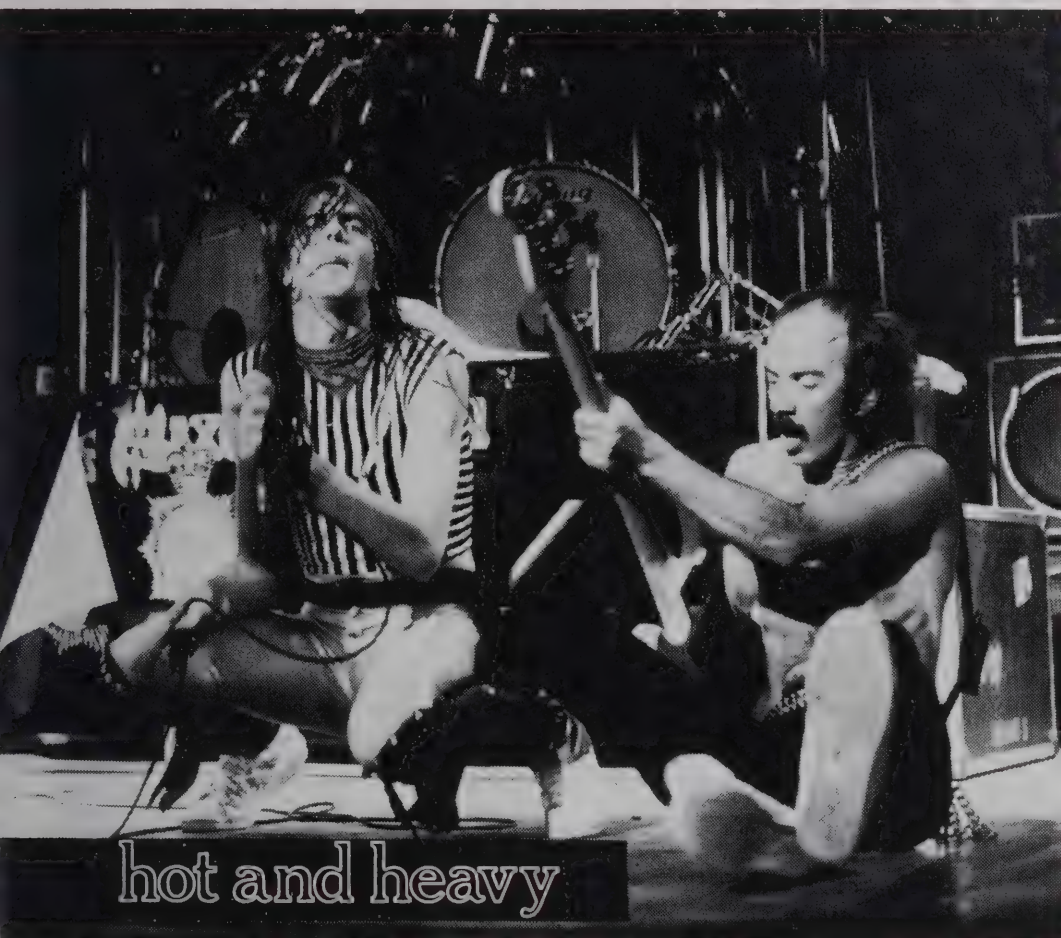
Sixx, who sights such influences as Mott the Hoople, Slade, Bowie and Sweet, was 14 when a schoolmate asked if he played any music, noting that he looked like a musician because of his long hair. Quick to jump when opportunity knocked, little Nikki lied about his musical experience and promptly went out and stole his first guitar. Years later, he found himself in Los Angeles, the Metal Mecca of the U.S.

"L.A. is weird. It's desolate when you walk down the street. Then, you go into a club and it's leather, spikes, chains, whips and black hair," he drools. "It's everywhere, it's insane. I don't know where all these weirdos come from. You look up on the stage and there's a band that looks twice as weird playing."

L.A. is where Nikki and his comrades are based. At first, they were broke and had to go to drastic measures. "Once we needed a backdrop, so me and Mike had to go out and sell our last two guitars so we could add one to the show." The show became a main event, attracting fans and celebrities alike, including Lita Ford (ex-Runaways, presently with her own band) who once dated Nikki. "We've written together but none of the material ever ended up on either of our albums." Eventually, all the uproar caught the attention of the record industry. "We were selling a lot of copies on a private label, Leathur Records, so everyone was watching to see if it would take off. Virgin Records from England came to see us. We were all ready to sign with them, but Elektra topped the offer."

With **Shout At The Devil** firmly ensconced on the sales charts, and the band in the midst of their first major tour, has our brain-bashing bassist any motto for his American-branded rock? "Yeah. Apple Pie, Chevrolet, tight jeans, Motley Crue, pizza, drugs and sex ... but not necessarily in that order." □

SAXON



"We recorded a lot of this album in America," Biff explained. "It was produced by Jeff Glixman who's an Anglophile when it comes to a good, hard rocking guitar-oriented band. In the past we had always produced ourselves, but we thought we'd bring in someone else this time just to see what might happen. We're very pleased with the results. This is the most consistently satisfying album we've done. There's not a weak track on the whole record — it rocks from start to finish. Now we can't wait to get on the road and play some of the new songs live."

Biff and the rest of the boys in the band are aware that the key for a metal band to break in the U.S. is touring. The group quickly cites Judas Priest, AC/DC and Scorpions as examples of groups that toured the country for years before ever attaining that pot of stateside gold. Byford, in particular, feels that Saxon is now on the brink of becoming the next major international heavy metal monster.

"We toured America for six months last year, and we're prepared to do it just as long this year," he said. "It's such a big place that you just can't do it properly if you only come over for a month or two. It's not like England where you can do a very complete tour in a matter of two or three weeks. Once people get to see us, whether as an opening act or as a headliner, they'll come back for more. They'll also buy the records. In the past we've been hurt by import sales because our records have been released in Europe a couple of months before they got released in America. This one was released a little earlier in Europe too, but it was only a matter of weeks instead of months."

"We're patient," Biff continued. "Of course we'd like to come over and play a place like Madison Square Garden tomorrow, but it takes time to build up your audience. The only way for a band like ours to do that is to go on the road and stay there until the job is done. That's what we're aiming to do." □

Anastasia Pantos/Kaleidoscope

hot and heavy

Saxon's vocalist Biff Byford (left): "Once American rock fans get to see us, they'll come back for more."

Biff And The Boys Once Again Try To Conquer America.

by Andy Secher

First there is darkness. Suddenly, a beam of white light cuts through the arena, illuminating vocalist Biff Byford as he strides purposefully towards center stage. As the pre-recorded roar of an engine blasts out of the band's humongous P.A. system, guitarists Graham Oliver and Paul Quinn tear into the first frenzied chords of *Motorcycle Man*. Another Saxon show is under way.

"We're a live band more than anything else," Biff revealed as he cooled off after the show with his right hand wrapped around a cold brew and his left resting on the shoulder of an attractive young lady. "We love making albums, but there's a certain freedom and vitality that

comes with playing on stage that you just can't hope to match in the studio. I happen to think that Saxon comes closer than most bands to capturing that 'live' sound on record, but sometimes you just have to content yourself with getting the cleanest studio sound possible and save the real energy for the shows."

With those words Biff downed the remaining drops of beer, kissed his attentive fan goodbye and jogged out of the arena to where his huge, Goldwing Interstate motorcycle was parked. "We don't sing about things we don't know about," Biff said as he revved the engine to a deafening roar. "When we sing *Motorcycle Man* and *Wheels Of Steel*, we know

what we're talking about. The people in England appreciate our honesty and our commitment; but somehow we're missing out with the Americans. I only hope the new album changes that."

Quite possibly, Saxon's latest vinyl opus, **Power And The Glory** will prove to be the album that solidifies the group's position in the heavy metal hierarchy on both sides of the Atlantic. On such killer cuts as *This Town Rocks*, *Nightmare* and *Watching The Skies*, the flashing guitars of Quinn and Oliver blend with the powerhouse rhythm section of bassist Steve Dawson and drummer Nigel Glockner to create a wall of heavy metal thunder.

FASTWAY

**Former Motorhead Guitarist
Leads New Band Into Action.**

According to Fast Eddie Clarke, people have listened to his new group, Fastway, and commented, "Oh, Eddie, I didn't know you could play guitar." This reaction comes despite a six-and-a-half year tenure with Britain's metal maniacs, Motorhead. After quitting that group only one night into their last American concert tour, Eddie says he decided not to be a part of another "image band," but rather, to make some good old rock and roll.

"I could give you 'irrevocable musical differences,'" he said with a laugh about his split from Motorhead just as the power trio began attracting legions of headbangers in the United States. "The straw that broke the camel's back

was when I went to the States for that last tour. We were going to do a record with Wendy O. Williams of the Plasmatics, which I was going to produce. We were going to do *Stand By Your Man*, the Tammy Wynette song.

"As a slow number, it has a lot of chords in it; but when you speed it up to the speed of light, it sounds a bit silly with all these chords. I said to Lemmy (Motorhead's bassist and vocalist), 'Why don't you rearrange it a little bit?' He said, 'No, man, it wouldn't be the same song.' I said, 'Alright, okay.' We went to Toronto to record it, laid down the backing tracks, and after two days of trying to make it sound decent, it was just impossible. I said, 'Look Lemmy, this is garbage.' He said, 'No, this is great.' "

Fastway (left to right): Jerry Shirley, "Fast" Eddie Clarke, David King.



Clarke says he told Lemmy that the record would bring down Motorhead and threatened to quit the group over it. Tensions had been building since the recording of Motorhead's then-current *Iron Fist* album, and the Toronto sessions were the end of the road. The group's sole concert on that aborted tour, a headlining date at New York's Palladium, was sparked by the group's antagonism toward each other. Just before curtain time, rumors circulated throughout the theater lobby that Clarke had quit the group; and backstage, separate dressing rooms were used and no one was talking to anyone else.

About the same time, Pete Way was feeling similarly disillusioned about UFO and wanted out. In a short amount of time Way and Clarke had a meeting and after finding a common chord, decided to form a new band (hence the tag Fastway). They originally rehearsed with former Clash drummer Topper Headon, but ultimately recruited former Humble Pie skin-beater Jerry Shirley. Twenty-one-year-old David King was selected on the strength of a cassette he'd submitted.

"That singer Ronnie Dio went from one band to another, and then the one from the other band went with the other band," Clarke mused. "That's all a bore. It's like there's a pool of British rock singers. I could have asked one of them because there's a few that are not working, but I thought kids get fed up with hearing the same singer in a different band.

"I wanted to do something with a bit of freshness about it, that certain bit of magic that only new talent can do," he continued proudly. "David's got one hell of a voice. He's a good little lad, drinks honey and lemon all the time and doesn't smoke or drink."

Trouble struck just as Fastway was ready to record, however. Pete Way didn't show up one day, and without warning went off to join Ozzy Osbourne's band. Fastway hired a temporary replacement for the recording sessions, and then toured briefly with Alfie Agius, formerly of the Fixx. Way's sudden departure puzzled everyone; at presstime, Fastway did not have a bassist.

Fastway's first single *Easy Livin'* has helped get the band on American radio, and a tour of the States is planned for late in 1983. Hard rockers are finding that Fastway sounds nothing like Motorhead, UFO or Humble Pie — something Clarke laughs about.

"One thing you can do for me," Clarke summed up. "When you write about the split with Motorhead, do it in as nice a way as possible, okay?" □



Thomas Dolby

Thomas Morgan Dolby Robertson, born 24 years ago in Cairo, Egypt, spent most of his youth traveling throughout Europe with his father, an archaeologist. At age 16 he left school and began playing acoustic guitar and singing for pennies in the Paris metro. Music became his life; he began operating sound systems for touring British groups such as the Members, U.K. Subs and the Fall. He later toured with Bruce Wooley's Camera Club and Lene Lovich's band, wrote Lovich's *New Toy* and played synthesizer on Foreigner's *Urgent* and *Waiting For A Girl Like You*.

Dolby is now a solo artist, working his own compositions around his synthesizer. *She Blinded Me With Science* from his *Blinded By Science* mini-LP is his first American hit.



Backseat Sally

The pick to click out of Rochester, New York, is Backseat Sally. The four-year-old group is fronted by lyricist Sally Kay, a seasoned professional who's been singing since age 14 and performing since age 16. Keyboardist Casey Filiaci, a musician since age three, is the other half of Backseat Sally's writing team; he has also written music for HBO, ABC, CBS and the Cable Arts Network. The group is rounded out by guitarist Jeff Gilhart, bassist Gary Cummings and drummer Dave Cohen.

Backseat Sally has signed a worldwide record deal, and a self-titled debut LP is getting the group noticed. Both the band and the lead singer won the 1982 polls in their respective categories in Rochester's *Free Times*. Now the band members hope to spread that local fame around the globe.

Shooting stars

by Charley Crespo



Anvil

"We listen exclusively to heavy metal — nothing softer than Motorhead," claims Anvil's drummer and co-founder, Robb Reiner. "We don't like disco, and we really don't like new wave, but we do like raw punk."

Anvil, formed four years ago in Toronto, Canada, has built up a rabid following via local dates and a tour opening for Motorhead and Girlschool. The foundation of the group is two childhood friends, drummer Robb Reiner and a lead singer known simply as Lips. Rhythm guitarist Dave Allison and bassist Ian Dickson were recruited through newspaper ads. Shortly thereafter, the quartet released a self-financed debut LP, *Hard 'N Heavy* and instantly drew the attention of metal heads throughout Canada and England. Their latest album, *Forged in Fire*, will introduce the hard rockers to a new Stateside audience.



INXS

INXS (pronounced "in excess") was formed in 1979 and by 1982 the group had their third Australian gold album. That album, *Shabooh Shoobah*, became the Aussie sextet's premier LP in America. So far, INXS has made inroads on this continent by opening an Adam Ant tour, appearing on the new television program *Rock And Roll Tonite*, and through a video of *The One Thing* on MTV.

INXS is vocalist Michael Hutchence, guitarist Tim Farriss, guitarist/saxophonist Kirk Pengilly, keyboardist Andrew Farriss, bassist Garry Gary Beers and drummer Jon Farriss. The music world has been keeping an eye on Australian rock, what with the success of AC/DC, Rick Springfield and Men At Work; and INXS could be the next band from Down Under to break here.

EDDIE VAN HALEN

by Steve Gett

WHEN DID YOU BEGIN PLAYING GUITAR?: I started out playing drums. Alex, my brother, was playing guitar, but when I was out delivering papers to pay for the drums, Alex would be home playing the drums. Eventually he got a lot better than me, so I said 'Take the goddamn drums' and I picked up his guitar. I was about 13 years old then.

WHY DID YOU START?: Because "Big Al" stole my drums!

MUSICAL TRAINING: I started out being trained to become a classical pianist at the age of six and I kind of dropped it when I got into guitar, although I still play piano for writing purposes. I never had any formal training for guitar. I'm totally self-taught. The only other training I had was a scoring and arranging class in junior college, which actually was a waste of time.

EARLY INFLUENCES: My father for overall guidance and support, but guitarwise Eric Clapton was the one and only.

FIRST PUBLIC PERFORMANCE: This might sound funny, but the first time Alex and I ever played for an audience was when we were in elementary school. I was eight and Alex was 10 and we played for the whole school at lunch hour. I played piano and Alex played the saxophone. We even wrote our own tunes. One song was called *Rumpus*. The name of our group was the Broken Combs. Our first appearance as Van Halen was either at the Starwood or the Whiskey in L.A.

EQUIPMENT (LIVE): I use my same old piece-of-shit \$200 guitar that I built myself about six years ago. It's the same axe pictured on our first album. I'm constantly repainting it and changing things, but I just can't seem to get that warm tone out of any other guitar. I use very old 100-watt Marshall amps, usually six to eight at a time. I tend to shy away from effects, except for an occasional Echoplex and Roland Chorus. I'd rather get effects out of the guitar as opposed to using pedals. I also use a chordless unit which never seems to work right for me.

STUDIO EQUIPMENT: Same as above, except I don't use the chordless unit.

NUMBER OF GUITARS OWNED: Somewhere between 50 and 100, but they're not all playable. I have at least 20 to 30 bodies and necks scattered around the house because I love ripping them apart and then trying to put them back together. I have about 10 guitars I use when touring in case my old homemade guitar stops working.

OTHER GUITARISTS YOU ADMIRE: I admire everyone, especially a guitarist who has something unique in their playing. Clapton is definitely one, but another guitarist who makes my head spin is Allan Holdsworth. He does things that are so far beyond normal guitarists that I really don't think people understand what he's trying to do. He's just one step beyond. □



Eileen Sperber

Ozzy Osbourne in his own words

The Master of Metal Speaks His Mind On Sex, Drugs and Life Without Randy.

"A lot of people come up to me and say, 'Ozzy you're a fuckin' loon.' They may be right. Sometimes even I don't know what I'm going to do. But that's part of the fun. The day that I wake up and know exactly what I'm going to do and where I'm going to be is the day I'll probably stop playing rock and roll. I fucking want to be crazy whenever I want."

"I don't know why I bit that bat's head off. It just seemed to be the thing to do. When you're up on stage you get so fucking crazy that you really can go over the edge. When you're pouring your soul out up there and the music's on and the crowd is cheering, you can lose control. That's what I did. I'm sure if I was sitting at home I wouldn't order a bat for dinner. But when somebody threw it on stage, the devil inside me just said, 'pick it up and bite its fucking head off.'"

"I've had a lot of ups and downs in my career. I've been drunk more times than I can count, and I've had some troubles with drugs, but I'm pretty clean now. Maybe I'll have a drink every now and then; that's about it. Hell, I'm a family man. I've got a wife, and a child on the way. I have responsibilities and I have to live up to them. I'll always be as crazy as I am, but I've come to realize that I don't have to kill myself in order to act that way."

"My new album, **Bark At The Moon**, is unbelievable. It's the best album I've ever done. The songs are great, and the band played very well. Of course, not having Randy Rhoads there was a shame. He would have made the album so much better. But considering that Randy couldn't be on it, the album still turned out well."



East Roberts

Ozzy Osbourne: "I want to keep rocking until I'm 100. They're gonna have to take me off stage in a wheel chair."

"I had a bit of a health problem during my last American tour. I had been prescribed some allergy medicine, and one night during a show I collapsed on stage. My chest was pounding like I was having a heart attack. I thought I was a goner for sure. I went off stage for a while and took some oxygen. I even went back to finish the show. But after we did our encore, they put me in an ambulance and took me to the hospital. Luckily, all the tests they took proved negative, and I was able to get back on tour a couple of days later."

"I'll never cut my hair off again! I did it because I had drunk a bit too much and I didn't know what the fuck I was doing. Sometimes I just want to shock people, and cutting off all my hair seemed like a great way to do that. The next night we were in New Orleans, and I bought this cheap wig in a store. I wore it on stage, then right in the middle of *Crazy Train* I pulled it off and showed everyone my bald head. The crowd went crazy. It was fun at the time, but I wish I hadn't done it."



The Oz in action: "When you're on stage you get so fucking crazy that you really can go over the edge."

"I don't have any feelings — either good or bad — about Black Sabbath anymore. That was years and years ago now and we've all grown a lot since then. If they still want to take shots at me, that's their business, but Tony Iommi and Terry Butler are like my brothers. I realize that the break-up was as much my fault as theirs. I still think that some of the things they say and do are fucking stupid, but they have to make a living too."

"I'm not surprised that Ronnie Dio left them. He was just a little dwarf anyway. He has a good voice, but he's like a statue on stage. I haven't seen or heard the music they're making with Ian Gillan, but I wish them all luck. Ian's a mate of mine so I hope he does well; but working with Tony and Terry aren't the easiest things to do."

"A lot of people thought I'd never be able to play again after Randy died. For a while I thought they were right. It's impossible to replace a musician and man like Randy. He was a saint — a once-in-a-lifetime person. I can't imagine a more difficult spot to step into than to try to replace Randy. Bernie Torme tried for a while and so did Brad Gillis. They were good for what they were, but they were just trying to play Randy's solos — and nobody could do that except Randy himself."

"I love playing live. Going on stage and performing is what rock and roll is all about for me. When I go on tour, it's not one of those quick, 10-date 'I'll be home for Christmas' affairs. When I go on the road I like to stay until I've played everywhere — no matter how long it takes."

"People think I'm rich because I've sold so many records. That's a load of shit. I'm still a British citizen, and the government there takes so much money from you in taxes that you can work all your life and never be rich. I really don't want to have too much money. That only makes you fat and lazy. I want to feel that I have to work — even though I enjoy what I'm doing more than anything else in the whole fucking world."

"I want to have a million kids. I have three now, and that's just a start. You've got to keep your women barefoot and pregnant. My wife is also my

manager, but I don't want her on the road with me — I can have more fun with her home. The only way to do that is making sure she keeps having babies. With as little time as we have together, that's not the easiest thing to do."

"The devil inside me just said, 'pick it up and bite its fucking head off.'"

"I've really grown to like my tattoos. My wife still hates them, but I think they look great. The first one I had was the O-Z-Z-Y I have on my fingers. I did that myself when I was a kid. I just took some graphite and a needle. I got myself drunk enough so I didn't feel that pain and just did it. The newer ones are a little more complicated than that; they were done by professionals."

"I want to keep rockin' until I'm 100. They're gonna have to take me on stage in a wheel chair, and I'll still be doing *Paranoid*. Next to my family, rock and roll is the most important

Ozzy before he was attacked by a pair of deranged scissors: "I'll never cut my hair off again. I had drunk too much and didn't know what I was doing."

thing in my life. Nothing else is even close. I feel like the fans are part of my family, and I love each and every one of them."

"Don Costa and Jakie Lee are terrific to work with. Jakie is almost as much of a loon as I am, and Don's not far behind. They have a rock and roll mentality. They don't play the music — they live it. That's the way you've got to be. You've got to have conviction. If you don't, your music just sounds hollow."

"This tour is gonna be my biggest yet. I'm so excited about some of the ideas we've got planned. It's all gonna be based on the **Bark At The Moon** album. Maybe we'll have rabid bats released in the hall. Or maybe everyone bringing a werewolf to the arena will be let in free. It's gonna be crazy. We want everyone to feel involved with the show. If the people who saw our last tour thought that was something, wait until they see this one. It'll make that one seem tame. Maybe I'll set myself on fire in Madison Square Garden. I always wanted to go out in a blaze of glory." □

Jeffrey Mayer



IRON MAIDEN

HIT PARADER



Photo/ Ross Halfon



ASIA

by Rick Evans



the perfect mix

Asia (left to right): Carl Palmer, John Wetton, Geoff Downes, Steve Howe.

Veteran Rockers Follow Up Platinum Debut With *Alpha*.

John Wetton sensed that Asia was something special from the moment he formed the band with guitarist Steve Howe in February, 1981. "I've been with a lot of different groups in my career," said the bassist/vocalist whose previous credits included stints with Uriah Heep, Roxy Music, U.K., Family and King Crimson. "But when we got this band together there was a very different attitude. We were starting something new — yet all of us had tasted a bit of success, and we all knew what it would take to taste it again. We had commitment. That's a quality you don't find that often these days. We felt confident that we could blend our talents together and emerge with a group capable of making very interesting music."

Asia's confidence proved to be well founded, for only weeks after the release of their self-titled debut album, they discovered themselves perched securely atop the rock world. That LP, which featured such

hits as *Heat Of The Moment* and *Only Time Will Tell*, proceeded to sell over three million copies, convincing Wetton that, "there's still a place in music for a bunch of old timers like us." Combining nearly fifty years of professional experience, Wetton, former Emerson, Lake & Palmer drummer Carl Palmer, and ex-Yes members Howe and Geoff Downes (keyboards), were able to fuse their diverse backgrounds and talents to create a sound tailor-made for album-oriented radio playlists.

"The success of the last album was incredibly satisfying," Wetton explained. "The band had come together through some unusual circumstances, and when you begin a project like that, just about anything can happen. We knew that because of the people involved in Asia, there would be a degree of interest in our music, but, quite honestly, we never surmised that we'd be as successful as we've become."

The seeds of Asia were sown with the virtually simultaneous demise of U.K. and Yes. As charter members of the English progressive rock fraternity, Howe and Wetton had been acquaintances for a number of years. When both found themselves between group projects, they began rehearsing with, as Wetton admitted, "no particular plans in mind." Another long-time friend, Carl Palmer, soon was asked to sit in, and as he recalled, "the atmosphere in the rehearsal hall was electric. I knew I wanted to be part of what was going on." The final piece of the Asia puzzle fell into place when the band asked Downes, who had appeared on Yes' final album, *Drama*, to add his keyboard expertise to the fledgling lineup. While Geoff originally declined due to, "commitments that I couldn't get out of," as soon as his schedule cleared he quickly joined the Asia roster.

"Many people think that Asia is a band that has been carefully constructed," Wetton said. "But actually it came about rather naturally. All of us share a common musical heritage; we've been involved in bands that have attempted to play challenging and

complex music. When U.K. broke up I must admit that I was very unhappy. I thought that band had an excellent chance for success. But quite obviously we just didn't have the right personnel. In many ways U.K. was the forerunner of Asia. There were just too many conflicts in that band, however. It's a different story here. We share a common musical vision."

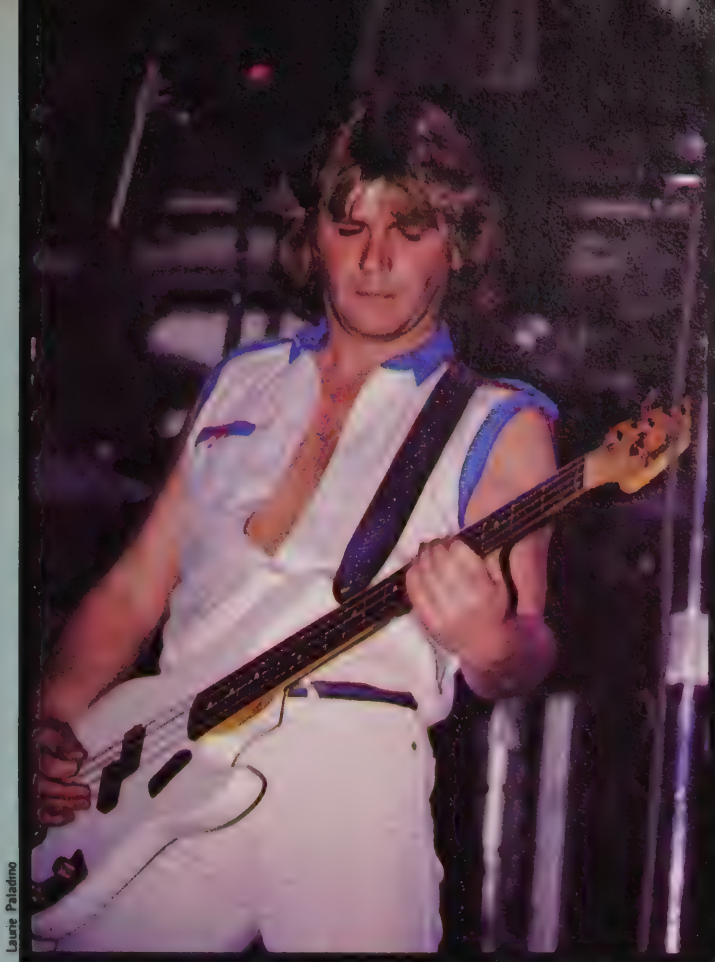
That "common musical vision" is apparent on the band's second album, **Alpha**, an invigorating collection that once again displays the group's ability to walk the fine line between hard rock and mainstream pop. While Wetton admitted that Asia's latest LP was "a little harder to do than the first," he quickly added that "it was a bit more fun as well."

"There may have been a little more pressure on us this time," he added with a broad smile. "After all, we did have a successful debut to live up to. But knowing that there was an audience out there that was waiting to hear our music made the whole recording experience very pleasurable. When we did our first album, we naturally had a lot of questions floating around in our heads. Would people accept us as a band? Would younger fans know who we were? This time we were much more confident. We went into the studio knowing exactly what to expect."

"We pushed ourselves rather hard," he continued. "We all take a great deal of pride in this band, and we only want to release music that represents us properly. This record may be a bit more experimental in some ways, but it stays in much the same vein as the first one. We'd be silly to divert from a sound that we feel comfortable with. We know that the press will probably hate this record, but I believe that the fans will appreciate it."

Wetton's negative attitude towards the press stems from the harsh criticism hurled at Asia by the more trend conscious members of the rock media. Labeled as an overly slick, corporate monster by some critics, Asia has quickly developed a thick skin towards what Wetton called, "unwarranted abuse."

"The press was against us from the beginning," Wetton said. "Either we were hearing from the new-wave people, who were calling us 'dinosaurs,' or from writers who may have followed ELP or Yes, who were saying that we 'sold out.' I don't believe that Asia fits into any preordained musical category. The fact that our music gets played on American radio doesn't qualify us as monsters. We're playing material that we enjoy, and evidently many other people are enjoying it as well. I don't see anything wrong with



Laurie Paladino

Bassist/Vocalist John Wetton: "We know the press will hate this record, but the fans will appreciate it."

"We hope to avoid petty rifts in this band — at least for another couple of albums."

that. You needn't always be on the cutting edge of the avant-garde to make satisfying music.

"We've been in this business too long to let a few words of criticism change our ideas," he added. "We have a lot of camaraderie in this group. Perhaps it was the initial negative reaction by the press that caused that. We've never had an 'us against them' attitude, but when you're being attacked externally, you naturally tend to draw closer as a band. That friendship is something that we cherish because many of the bands we were with before had a number of rifts running through them. We hope to be able to avoid those here," he said with a laugh. "At least for another couple of albums."

Now that **Alpha** has nestled itself at the peak of the charts, Asia has turned their attention towards the tour trail. The band has taken one of the most elaborate light and sound systems in rock history on tour, enabling them to "bring alive" the music contained on their albums. The

band is also prepared for their first invasion of massive ballpark arenas, something that Wetton admitted, "doesn't thrill us all." Yet, as the tall, lean resident of Derby, England, ran his fingers through his shoulder length brown hair, he couldn't hide his pleasure with Asia's current road junket.

"The last time out a lot of people were hesitant to book us into the large halls," Wetton gushed. "They didn't think that a 'progressive' act could draw a crowd anymore. Then when lines of people formed to buy tickets to our shows, they tried to get us to stay in town and play a few extra nights. We had to say, 'Sorry mate, maybe next year.' There were a lot of embarrassed people at the booking agency, but we enjoyed the feeling of being in demand. I've, unfortunately, been in the position of playing in front of a house of empty seats in earlier bands, and being in the opposite situation was rather nice."

"We really want to go all-out on this tour," he added. "We want to show the people who've given us their support that we appreciate the fact that they've spent their hard-earned money to buy our albums and come to our shows. I don't care how big we become," he said with a warm smile, "we'll never forget the people who got us there." □

Sports challenge

PLAYING DEFENDER WITH KISS'

GENE SIMMONS

The *Hit Parade* staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

“W

hen we play, it's never too serious,” said Kiss' Gene Simmons, hands on the control buttons of Williams' *Defender* video game as he prepared for an attack. “I'll get you, you bastard,” he said, rapidly flicking his starship forward and reverse.

Kiss' famous flame-spitter said he and his fellow band members play video games whenever they're stuck in a hotel away from big-city madness. You couldn't tell by his playing ability, though. Moments later, Simmons was squashed by *Hit Parade* in a rather quick match. Two quarters later, Gene was back at the controls, again trying to destroy the little green villains. *Hit Parade* was victorious once more.

Hit Parade persuaded the rock bassist to try his hand at the Kiss pinball machine, an already outdated but classic game. Simmons said he had four of these machines, one of which is in storage, another he keeps in his Manhattan co-op, a third he gave his mom and the last he gave to “a woman who promised me heaven.” The Kiss machine at home joins the company of his *Gunslinger* and X-rated *Peep View* machines.

“Paul Stanley buys the hand-held video games. He's got the one where a building is on fire and a mother has to throw her babies out the window,” he laughed. “You have to set up the firemen so they catch the babies in the net for points.”

Two quarters went into the Kiss machine. We warned him that *Hit Parade* has sunk many a coin into the top-of-the-line game. Simmons manned the flippers and showed unique skills in the game, like shaking the machine at inappropriate times. He lost the first five-ball game by a substantial margin.

“C'mon,” he shouted at *Hit Parade*, “play fair.”

Simmons was trounced in a second game, losing by more than 100,000 points.

“You see through losing, I win,” he said. “By losing, women with pronounced breasts feel sorry for me and crush my face and eager mouth into their chests, where I pout and drool in defeat.”



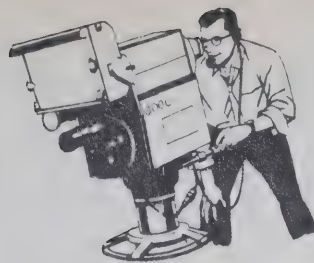
Gene Simmons: “By losing, women with pronounced breasts feel sorry for me and crush my face and eager mouth into their chests, where I pout and drool in defeat.”

We left Broadway Arcade and went across the street, where an art shop displayed three feet tall sculptures of Simmons and Donna Summer in the window. The fully costumed sculpture, done in wood and featuring Simmons' long red tongue and platform boots, was priced at \$2,500. The salesperson tried earnestly to sell the work to the rocker, but Simmons only responded by trying to “get between her thighs. “I can see the *Hit Parade* headline now,” he joked outside the store moments later, “‘Simmons strikes out at the arcade and the art shop.’”

We smirked. Simmons grew impatient, took a deep breath, turned to us and broiled us to a crisp. □

Video View

by Dianne Noel



Much has been written about the use of videos to introduce dazzling new artists to the charts and our hearts; but an effective video also can revive a band's sagging career. Golden Earring is one such group that should say "I want my MTV" due to the constant playing and replaying of their *Twilight Zone* video on Music Television and other cable systems.

Golden Earring is familiar to older rock and roll fans. Around 1974, this group from Holland seemed to have a hit-filled future in store. Their memorable, longer-than-usual single, *Radar Love*, was one of the most played and requested tunes on album-oriented rock and Top 40 stations alike; why, it was *the* summer song of the year! Many a bar band pleased its followers with a rendition of this hit "just like the original." Even the Who enjoyed the sound of Golden Earring; the group released records on the Who's Track Records for a time and successfully opened huge shows for the Who as well.

In Holland, Golden Earring's hits and popularity continued throughout the remainder of the 1970s and into the '80s as well. In America, however, the group was known for the one powerhouse tune and little else. But Golden Earring tuned to an art form of the '80s to make an impact on a whole new generation of rock fans.

In a recent interview with *Hit Parader*, guitarist George Kooymans discussed the video which gave the group a Top 10 single. "We spent \$15,000 on the first video, which we thought was a very substantial amount. We then found out that people like Fleetwood Mac and Billy Joel spent 10 times as much on theirs! We think ours turned out remarkably well considering the amount we put into it." The secret-agent mini-drama took three days for the group to film.

Of course, anyone familiar with MTV knows the *Twilight Zone* video by heart. The shadowy figure (played by vocalist Barry Hay), stuffing a dead body in a drawer, meeting a female double agent who has love and his murder on her mind, a brutal interrogation which includes three leather-clad lady dancers and a hypodermic needle, and the final shot of Hay blindfolded and bound, facing an uncertain fate. This short flick cuts away from time to time to a theater, where Hay belts out his song with a backup trio in trenchcoats; fellow band members Kooymans, Cesar Zuiderwijk and Rinus Gerritsen. The video itself is not terribly colorful; its predominant tones are beige and gray. The cutting from the plot to the theater and back can be confusing. But there is no doubt that many of you liked it and requested its frequent airings on MTV. *Twilight Zone* spent several weeks in heavy rotation.

An interesting side note to the saga of *Twilight Zone* is that two versions of this video exist. Scenes of Hay being shot, that large hypodermic needle and bits of nudity led to the editing of a softer, less racy version suitable for MTV.

"Video helped break the album and bring the



Golden Earring: Their recent videos helped reintroduce them to a new generation of rock fans.

band into the public eye once again," Kooymans admitted. He feels the three main elements which help a band sell records are radio, touring and video, and the video has been as important as touring in bringing Golden Earring to new fans. Radio picked up on *Twilight Zone* after the clip had been aired repeatedly on cable TV and in clubs.

Twilight Zone has been such a success that Golden Earring now has a second video out to illustrate *The Devil Made Me Do It* off the album, *Cut*. This video cost \$2,000 and had been "very much an afterthought," according to Kooymans. Yet, this "afterthought" shows off the band performing a more fast-paced song in a lively manner, and the clip itself is more colorful and crisp-looking.

Golden Earring now has plans to make three or four videos from tracks on their forthcoming LP, which they are currently recording. "We realize

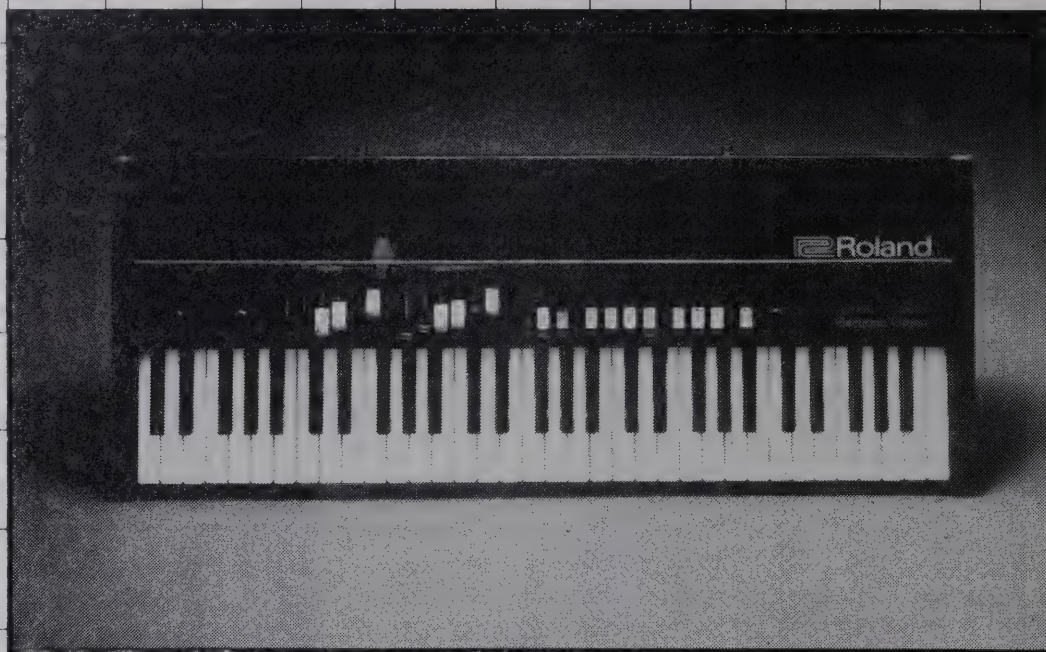
this is the way to go," Kooymans says. Now that the group has been successful with *Twilight Zone*, they are confident of more financial support and better production ideas. It will be interesting to watch what these resurrected rockers from Holland come up with next!

VIEWS ON VIDEOS

Journey: *Separate Ways*: How refreshing it is to see Journey away from a straight concert setting! Steve Perry and the boys look terrific and some of the camera work is interesting. I especially enjoy when the group is playing the instrumental break before the final chorus ... Jonathan Cain's right hand sweeps across the organ and looks as if he's about to hit you in the face. Many close-ups of the popular Mr. Perry will surely please his teen female fans. Journey obviously put some thought and care into this clip, and it shows. Good for them! □

INSTRUMENTALLY SPEAKING

by Michael Shore



The Roland VK-09: a hybrid of the Hammond and Farfisa at a very reasonable price.

It's organ time here at **Instrumentally Speaking**, mainly because those enterprising and inventive people over at Roland Corp. have come up with what may be the ultimate rock organ. And since the organ is one of the most often used keyboards in rock, the Roland VK-09 electronic organ may be one of *the* rock keyboards — especially for you budget-minded **Hit Parade** readers who may not be able to afford a massive Hammond B-3, or a vintage Farfisa, or a Prophet 5 or 10 synthesizer.

In fact, one of the best things about the VK-09 is that it settles one of rock's longest-standing keyboard debates: Hammond vs. Farfisa (or Vox, since both Farfisa and Vox organs share a very similar sound — you know, the Doors, *96 Tears*, Elvis Costello, early Blondie ...). Some people prefer the majestic, churchy fullness of the Hammond and its whirring "tone-wheel" sound. Some like the thinner, "cheaper" but equally distinctive circuitry sound of a Farfisa or Vox, where the electronic hum of the oscillator that creates the tone is easy to hear. (Farfisas were, in a sense, some of the first synthesizers, since they were completely

electronic.) I personally prefer the Farfisa sound, but then I hear something like Procol Harum's *Whiter Shade of Pale* and I have to give the Hammond its due.

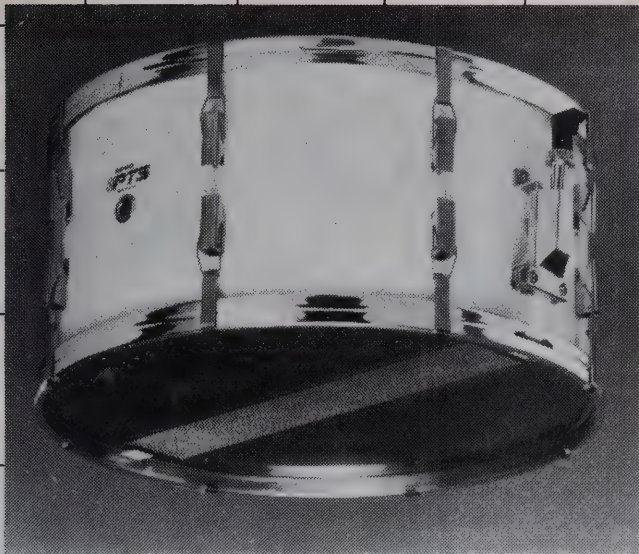
Roland, in a really beautiful move, has given both their due. The VK-09 is a hybrid: it's all electronic, but it uses drawbars to control the voicings and the depth (by "footage" — you know, the 16-foot slider, eight-foot slider and so on that you see on Hammonds and church organs) of tone. It has two sets of drawbars: "Sine Wave" drawbars to give you the full, Hammond sound; and "Bright Wave" drawbars for the compact, piercing Farfisa sound. For each voice, there are 16, 8, 5 and 1/3, 4, 2 and 2/3, and 2-foot drawbars, which isn't *quite* a full complement but is certainly all you ought to need.

So now, in one compact keyboard, you can get either or both classic organ sounds — or you can mix them together as you see fit. It doesn't stop there: the VK-09 also has a pow-pow-powerful percussion section with second and third harmonic percussion buttons, as well as controls for soft or loud percussive volume and for fast decay. There's a sustain section with an on/off control and a

dial for sustain length. And finally, in another brilliant move, there's a built-in chorus vibrato with variable speed, so you can get that whooshing Leslie-rotary-speaker effect without any external cabinets or pedals.

Now don't get me wrong, there are plenty of other fine compact organs out on the market. Curmar makes several winners, like the T1-C and the T-2, but they start at over \$1,500 and go up near the \$3,000 range. Hohner's C-86 is a versatile portable organ that also has split keyboard, piano voice and manual bass (sort of a grandson of RMI's old Electra, which Tony Banks of Genesis used to use), but it lists for close to \$2,000. Korg's CX-3 is a very strong contender: a single-manual compact with five octave, 61-note keyboard, like the Roland, built-in rotary-speaker effect like the Roland, nine drawbars, and a "key-click" percussion feature comparable to Roland's harmonic percussion. But the Korg CX-3 lists for about \$1,500.

Here's my point: they're all good organs — and in a pinch, you could get a much cheaper Casio portakkeyboard and get a serviceable organ sound — but the Roland VK-09, with all its versatility, lists for just \$995. And that, my friends, is a real steal. □



Recently we covered Remo's innovative and affordable "pre-tuned" drum line. They've already responded to one demand of typical rock drummers by introducing a pre-tuned concert/rock snare in a deeper, 14-inch by 6½-inch size, perfect for drummers who want a big, deep snare sound that can't quite be gotten out of a regular 14-inch by 5½-inch snare. Designated as the PT-9214-SN Concert/Rock Royal Snare, it's made of high-density laminate for a very bright, penetrating sound, and comes in white finish only as of now. Best of all, it'll help you sound like Bonzo Bonham for just \$62.50! For more information, write: Remo Inc., 12804 Raymer Street, N. Hollywood, CA 91605.

Avedis Zildjian, the world's most-respected maker of cymbals, has added a new cymbal to its already vast line: a paper-thin crash cymbal which gives a quick, explosive crash that cuts out quickly — sort of like a bigger version of a splash cymbal. Paiste, Zildjian's biggest competitor, has been making paper-thins for some time, but only in their easily-broken Formula 602 weight, meant for jazz drummers. A Zildjian paper-thin is far less likely to crack, as most drummers probably already know. The paper-thin crash is available in 14-inch, 15-inch, 16-inch and 17-inch diameters, with prices starting at under \$100. For more information, write: R.A. Zildjian, Longwater Drive, Norwell, MA 02061.



Rogers Drums announces three new drum lines, and the big news is that they're all priced under \$1,000. The R-360 is a standard 5-piece kit in black or white finish, with 9-ply mahogany shells, no-creep spurs for bass drum and hi-hat stand, and a 10-lug all-steel snare drum. The 5-piece R-380 also features 9-ply mahogany shells (both kits have tom-toms sized 12" by 8", 13" x 9", and 16" x 16", with 14" x 5½" snare drum and 22" by 14" bass drum), and heavier-duty hardware than the R-360. The R-380 is available in black, white or natural mahogany finish. The other new Rogers drum line is the R-340, a "pre-tuned" system like the Remo PTS kit recently featured in this column; R-340 kits, aimed especially at beginners, come in three-, four- or five-piece sets, including bass drum pedal, hi-hat, snare and cymbal stands. For more information write Rogers Drums, 1300 E. Valencia Drive, Fullerton, CA 92634.



SYNOMETRICS...an Olympic Champion's Discovery!

Ike Berger Today.

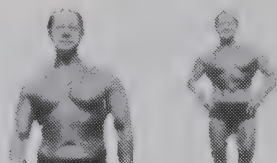
Turn Belly Fat into a Rock-Hard Lean Stomach

with the amazing Speed Shaper

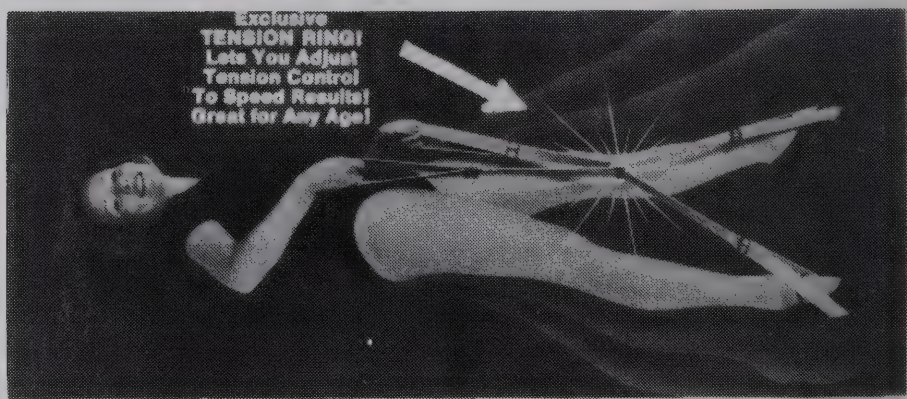
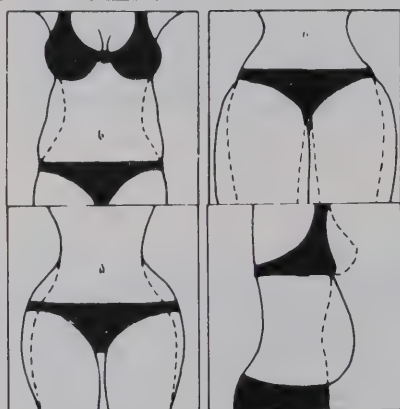
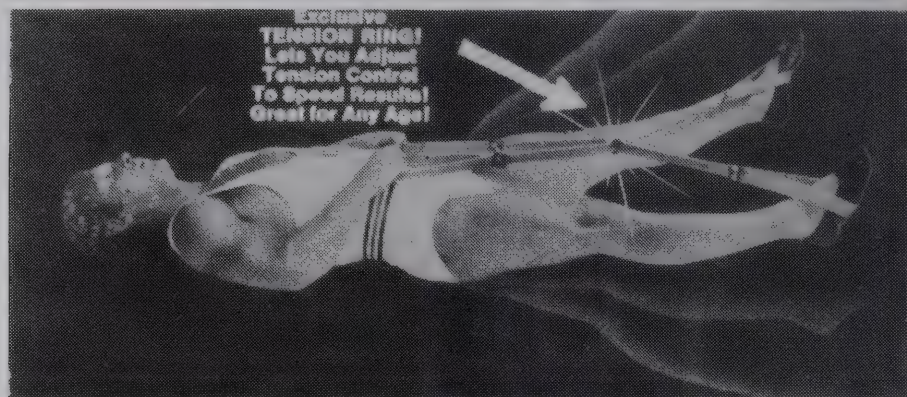


Introducing **IKE BERGER**
Olympic Champion

Olympic Gold medal winner (U.S. team weightlifting) • World Champion (three times) • Pan American Games Champion (twice) • National Champion (12 times) • Elected to Hall of Fame.



"I'm over 50 and I **thought** my fat and flab was with me for life...SYNOMETRICS "burned" it off in only 7 days. In fact results came **so fast** I had to cut my daily 7 minute workout to 5 minutes to slow down the slimming process. It's the most amazing method I've ever tried...and I've tried just about every gadget and gimmick I've seen in magazines and TV."



IN JUST 7 SHORT MINUTES A DAY with the "miracle" of SYNOMETRICS (scientific concept of ISOMETRIC + ISOTONIC) ...the fantastic new discovery for **speed shaping** away ugly, embarrassing fat and flab...to reveal a brand new rock-hard, lean, trim, handsome body!

IKE BERGER explains SYNOMETRICS™...the new EASY speed method for figure beauty

What is SYNOMETRICS? You've probably heard about the Isotonic and Isometric principle of body dynamics for years. Each method has its own believers and supporters. I used BOTH methods in my daily training. Finally, I developed a special exercise unit that employed BOTH methods **AT THE SAME TIME in one device**. The effect was simply amazing. I was able to keep in trim, slim shape in only a fraction of the time I previously needed!

The Science of SYNOMETRICS

I later learned the scientific reason for this amazing result. It's called SYNER-

GISM—meaning that when you combine two methods the result is greater than the both of them separately. I now called my new discovery SYNOMETRICS and developed a special exercise unit I call the **SPEED SHAPER**. And that's just what it is...a speed method to give you results in minutes, NOT hours! Now...build yourself a "fantastic looking body" with the incredible SYNOMETRICS—the invention that works on the exciting new scientific concept of ISOTONIC + ISOMETRIC.

What is the SPEED SHAPER?

Ingeniously designed, in an amazingly compact slimming & shaping discovery. • No doorknobs needed • Adjust tension to your own needs, for any age • Slip into pocket or purse (5 oz.)—fits anywhere!

IRON CLAD 14 DAY MONEY BACK GUARANTEE

In just a few days you **must** actually begin to see measurable, real results...or your money back promptly and without any question.

*No diet needed if daily caloric intake does not add to your present body weight.

SEND TODAY!
Complete kit only \$9.95

IMPROVEMENT PRODUCTS CORP., Dept. S 5 1 6
535 Fifth Ave., New York, N.Y. 10017

If the **SPEED SHAPER** unit can really start shaping me up in just days, and I mean **ALL OVER** (legs, thighs, hips, waist), I will keep it and use it...otherwise, I will want a full refund. Rush **SPEED SHAPER** to me.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

I enclose \$9.95 (plus \$1.00 for postage & hdlg). NY residents add sales tax: NYC 8%, NYS 5%. **Save \$1.00! Order 2 and send \$18.90.**

© IKE BERGER ENT 1983

Song Index

- | | |
|--------------------------|------------------------|
| 45/Affair Of The Heart | 50/Not Now John |
| 54/Bang The Drum All Day | 52/Our House |
| 43/Cool Places | 44/Roll Me Away |
| 46/Faithfully | 48/So Wrong |
| 50/Fool Moon Fire | 46/Too Shy |
| 48/Gimme All Your Lovin' | 47/White Wedding |
| 48/Never Give Up | 52/Wishing (If I Had A |
| 46/No Time For Talk | Photograph Of You) |

COOL PLACES

(As recorded by Sparks and Jane Wiedlin)

RON MAEL
RUSSELL MAEL

Cool, cool, cool.

I wanna go to cool places with you
I wanna take you cool places tonight
I wanna go where nobody's a fool
And no one says uh, "hey girl, need a light?"

I want to move like this and that
A minimum of chit chat
I never wanna cool down, cool down
Cool, cool, cool, cool places tonight.

I gotta tell you you're lookin' real good
They let us in so I'm feelin' all right
I like to go where sometimes they refuse

Yeah I remember last Saturday night
But I'm feeling cooler now
And they could tell we're cooler now
It's obvious we're cooler now, cooler now
Cool, cool, cool, cool places tonight.

Cooler now, cooler now, cooler

now, cooler now
I wanna go, I wanna go
I wanna go, I wanna go
I wanna go, I wanna go
I wanna go, I wanna go
I wanna go, I wanna go
I wanna go.

I want to go to cool places tonight
I wanna go to cool places with you
And after that we'll slip out for a bite
A coffee shop and toast, coffee and juice

And then we'll sleep to five p.m.
And start it up all over again
I never wanna cool down, cool down
Cool, cool, cool

I wanna go, I wanna go
I wanna go, I wanna go
I wanna go, I wanna go
Cool, cool, cool places
Cool, cool, cool places
Cool, cool, cool
Cool, cool, cool places
Cool, cool, cool places
Cool, cool, cool
Where's the cool places
Where's the cool places.

Copyright ©1983 by Hansa France,
Ron Mael and Russell Mael Music.
Administered in U.S.A. and Canada
by April Music Inc., 1350 Avenue of
the Americas, New York, NY 10019.
International copyright secured. All
rights reserved.

8:30 Homeroom
BUY BOOKS!

The stuff you *wanna* read from.
Rock Read, where rock'n'roll is
more than meets the ear

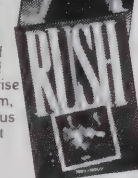


1. Heavy Metal Photo Book \$12.95
Giant picture book crammed full of
amazing top-quality photos of AC/DC,
Def Leppard, Scorpions, Gillan, Kiss,
Iron Maiden, Sabbath, Priest, Van
Halen, Zep, Ozzy, and more, many in
FANTASTIC FULL COLOR. The
classic photo volume of the heaviest
in metal!

2. Adam & the Ants
by Fred & Judy Vermorel \$7.95
The Stuart Goddard story.
For Antpeople

3. Ozzy Osbourne Songbook
Import \$8.95
Ride the "Crazy Train!" Pages of pics
and a brief history highlight this collection
of words and music to 12 of Ozzy's best,
including "Diary of a Madman" and, of
course, "You Can't Kill Rock 'n' Roll!"

4. Rush
by Brian Harrigan Import \$9.95
From Lee and Lifeson's formation of
Rush to the turning-point addition of
Peart in 1974 and their subsequent rise
to heavy-weight techno-rock stardom,
here's the complete and profusely illus-
trated biography of Canada's biggest
musical force



5. The Who: An Illustrated Biography
by Chris Charlesworth
Import \$12.95
Talkin' 'bout their generation! The
first major Who biography, taking an
in-depth chronological look at the band,
its members, music, movies, 1959-82
Features many rare and full-color
photos.

6. Mick Jagger in His Own Words
compiled by Miles \$6.95
The voice of the Stones speaks on just
about everything. Includes many never
before-published photos.



7. David Bowie Black Book
by Miles \$12.95
A chronicle of the twists and
ch-changes in the extraordinary
musical, acting, and artistic careers
of David Bowie. Fabulous b&w and
color photos.

8. Iron Maiden
Songbook
Import \$7.95



9. Iron Maiden:
Number of the
Beast Songbook
Import \$9.95



10. Led Zeppelin in Their Own Words
compiled by Paul Kendall \$5.95
Magic (musical and black), the albums,
early days, fame, and tragic loss of
John Bonham, all as spoken of by Zep in
their very rare interviews

Or send for our **FREE** catalog!

Rock Read Box 572 Chester, N.Y. 10918

YES, please send me the books circled below. I've
indicated quantity ordered next to the book number.

1 2 3 4 5 6
7 8 9 10 catalog

I am adding \$1.00 shipping for one book: 50¢ for each
additional book. (N.Y. residents please add sales tax.)
Enclosed is my check or money order made out to
Rock Read for \$

My favorite group/artist is

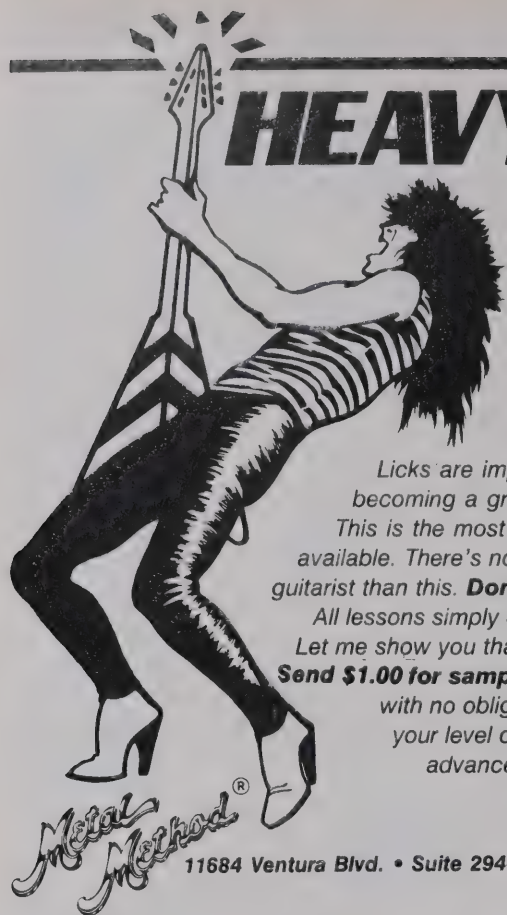
Name Age

Address

City State Zip

Please allow up to 4 weeks for delivery.

Rock Read Box 572 Chester, N.Y. 10918 HP3



HEAVY METAL GUITAR LESSONS

MASTER THE SPEED,
LICKS AND TRICKS
OF
VAN HALEN, RHOADS,
PAGE AND MORE!!

Licks are important, but you realize there's more to becoming a great guitarist than just memorizing licks. This is the most complete HEAVY METAL guitar course available. There's no faster way to reach your potential as a guitarist than this. **Don't just copy the stars, become one!** All lessons simply explained using booklets and cassettes. Let me show you that I'm teaching what YOU want to learn. **Send \$1.00 for sample lesson and brochure** (no cassette) with no obligation to buy more lessons. Please state your level of experience. Beginner, intermediate, or advanced. Neatly print your name and address.

11684 Ventura Blvd. • Suite 294-H • Studio City, CA • 91604

THICKER,
STRONGER
LONGER

HAIR
IN 5
TO 10
DAYS!



Scientific Laboratory Proof. New Protein Lotion is actually absorbed into the hair to reinforce, strengthen and thicken it up to 136% of original size. Reduces splitting and breakage; makes hair more stretchable. Growing Glory is a concentrated treatment for the hair of specially formulated natural protein, designed to be absorbed right into the hair. The hair is swelled and made thicker by Growing Glory.

But, only if you try it will you see how wonderfully different it is. Growing Glory's active protein is absorbed right into the shaft of the hair so day by day your hair grows visibly thicker, fuller, more combable, more manageable, more flexible and stronger. Split ends heal — your hair resists breaking when combed or brushed. So it grows better and longer everyday! Pleasant — contains no alcohol or grease. You owe it to the beauty of your hair to try Growing Glory. Our money back guarantee protects you. Growing Glory must be better than any hair product you ever tried — must do everything we said it would do for you or we will cheerfully refund every cent you paid. Send just \$4.85 for a generous two month supply. We pay postage and handling.

GROWING GLORY DEPT. 52870
210 FIFTH AVENUE, NEW YORK, N.Y. 10010

FOTO-ROCK

DIRECT FROM ENGLAND!!

Vast range of colour Rock
Photos covering all major
Pop, Heavy Metal and Punk
bands.

AC/DC, ADAM & THE ANTS, BEATLES, FAT BENATAR,
BLONDIE, DAVID BOWIE, CLASH, DEAD KENNEDYS,
DEVO, SHEENA EASTON, FLEETWOOD MAC, GENESIS,
GRATEFUL DEAD, HALL & OATES, HEART, IRON
MAIDEN, ELTON JOHN, JOURNEY, JUDAS PRIEST,
KISS, LED ZEPPELIN, MADNESS, BOB MARLEY,
MOTORHEAD, OLIVIA NEWTON JOHN, TED NUGENT,
GARY NUMAN, OZZY OSBOURNE, TOM PETTY, PINK
FLOYD, POLICE, ELVIS PRESLEY, QUEEN, REO
SPEEDWAGON, RIOT, ROLLING STONES, RUSH,
SANTANA, SCORPIONS, SEX PISTOLS, BRUCE
SPRINGSTEEN, ROD STEWART, STYX, UFO, VAN HALEN,
WHO, FRANK ZAPPA AND MANY
MANY MORE!

Send \$1 today for a full
colour catalogue and poster,
a free sample photo, and
exciting new fan mail
information! Please name
your fave artist too!

FOTO-ROCK
P.O. Box 4000N Dept. HP-3
Berkeley, California 94704

ROLL ME AWAY

(As recorded by Bob Seger & the
Silver Bullet Band)

BOB SEGER

Took a look down a westbound road
Right away I made my choice
Headed out to my big two wheeler
I was tired of my own voice
Took a bead on the northern plains
and just rolled that power on.

Twelve hours out of Mackinaw City
Stopped in a bar to have a brew
Met a girl and we had a few drinks
And I told her what I'd decided to do
She looked out the window a long,
long moment
Then she looked into my eyes
She didn't have to say a thing
I know what she was thinkin'.

Roll, roll me away
Won't you roll me away tonight
I too am lost
I feel double crossed
And I'm sick of what's wrong and
what's right
We never even said a word
We just walked out and got on that
bike.

And we rolled
And we rolled clean out of sight.

We rolled across the high plains
Deep into the mountains
Felt so good to me
Fin'ly feelin' free.

Somewhere along a high road
The air began to turn cold
She said she missed her home
I headed on alone oh.

Stood alone on a mountain top
Starin' out at the Great Divide
I could go east
I could go west
It was all up to me to decide
Just then I saw a young hawk flyin'
And my soul began to rise
And pretty soon
My heart was singin'.

Roll, roll me away
I'm gonna roll me away tonight
Gotta keep rollin' gotta keep ridin'
Keep searchin' till I find what's right
And as the sunset faded
I spoke to the faintest first starlight.

And I said next time
Next time
We'll get it right.
Roll me away
Roll me away.

Copyright ©1982, 1983 by Gear
Publishing Co. All Rights Reserved.

AFFAIR OF THE HEART

(As recorded by Rick Springfield)

RICK SPRINGFIELD
BLAISE TOSTI
DANNY TATE

Heart in my mouth
Pulse in my head
Mercury rising into the red
The smell of your skin can light up
all the fires in me.

Hungry to touch
I'm eager to please
Out of control and I hand you the
keys
Every night I am burning to make
love to you.

But don't try to tell me
You think it's all physical
It goes much deeper than that
You ought to know
It's an affair of the heart
It's an affair of the heart
It's an affair of the heart
Have a little blind faith
Believe it's an affair of the heart.

When we make love
It's a passionate thing
You shudder and shake
Sink your teeth in my skin
I almost believe you were made to be
played by my hands.

And you got the power
It amazes me still
How you play my emotions with
consummate skill
I don't have to look any further than
into your eyes.

So don't try to tell me
You think it's just physical
It goes way deeper than that
You better know
It's an affair of the heart
It's an affair of the heart
It's an affair of the heart
Have a little blind faith
Believe it's an affair of the heart.

Don't try to tell me
You think it's all physical
It goes much deeper than that
You ought to know
It's an affair of the heart
It's an affair of the heart
It's an affair of the heart
It's an affair of the heart
You better know
It's an affair of the heart
It's an affair of the heart
You better know
It's an affair of the heart
It's an affair of the heart
Baby an affair of the heart
It's an affair of the heart.

Copyright ©1983 by Vogue Music &
Blbo Music Publishers c/o the Welk
Music Group, Santa Monica, CA
90401.

2nd Avenue®

For The Songwriter/Composer

We Want Your Songs In Our Magazine!

Dear Songwriter,

Do you have a song you want the world to sing? The publishers of **Second Avenue** magazine want to hear it. We want to put your song in our magazine and get it in front of the "right people."

If...you're tired of paying high entry fees for songwriting contests...

If...you're spending a lot of money sending demo tapes to publishers around the country - and not getting results...

If...you're tired of **just reading** about songwriting in other magazines...

THEN **SECOND AVENUE**, THE SONGWRITERS' MAGAZINE,
IS WHAT YOU NEED!

Our magazine doesn't just "talk" about songwriting. We imprint new, unpublished songs on vinyl soundsheets in each issue. Songs written by people like you. We think the best way to make a "hit" is to show it to the public...as well as the industry. Our soundsheets make your songs available for immediate listening and review by interested publishers. But most important...

YOU RETAIN **ALL** RIGHTS TO YOUR SONG!

Here's how we work: Select the categories that best fit your songs.

- | | | | |
|--------------------------------------|-----------------------------------|---|---------------------------------|
| <input type="checkbox"/> Jazz/Fusion | <input type="checkbox"/> Country | <input type="checkbox"/> Easy Listening | <input type="checkbox"/> R & B |
| <input type="checkbox"/> Rock | <input type="checkbox"/> New Wave | <input type="checkbox"/> Gospel | <input type="checkbox"/> Top 40 |

Send them on a cassette or reel to reel (7½ ips) with your name, address, and phone number; limit 3 songs per tape. Our reviewing fees are as follows:

1 Song	2 Songs	3 Songs
\$10.50	\$18.00	\$25.00

When you submit your material our staff will carefully review each song for possible imprinting in our magazine---just think 18-36 new songs each and every issue. Lyric sheets must accompany all songs except instrumentals in which case a lead sheet will be necessary. All songs selected will also require further written authorization. Tapes cannot be returned.

So get on it today! Mail us your tapes with check or money order to: Second Avenue Publications Inc. Dept. 102 P.O. Box 28571, Las Vegas, NV 89126. Send today and receive a **free issue** of Second Avenue magazine. The magazine filled with new ideas, new directions, interviews with top songwriters, record company executives, legal experts, etc...Anyone we think can help you.

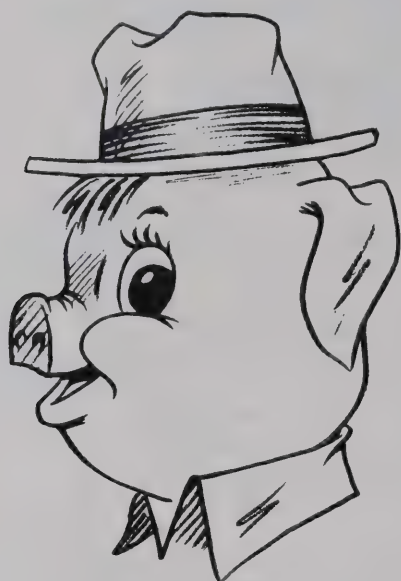
...And in no other magazine will you actually hear 18 to 36 new songs each issue. This is not a songwriting contest, prescreening or song evaluation service. We don't provide prizes, free trips, or trophies - just good service helping you get your song on its way.

Sincerely,



Paul T. Harry
Editor, Second Avenue Publication Inc.
P.O. Box 28571 Dept. 102
Las Vegas, NV 89126

**Over
\$8,000 in
prizes
Awarded Monthly**



Draw "Tubby"

You may win one of five \$1,495.00 Art Scholarships or any one of fifty \$10.00 cash prizes.

Make your drawing any size except like a tracing. Use pencil. Every qualified entrant receives a free professional estimate of his or her drawing.

Scholarship winners will receive Fundamentals of Art taught by Art Instruction Schools, one of America's leading home study art schools. Our objective is to find prospective students who appear to be properly motivated and have an appreciation and liking for art.

Your entry will be judged in the month received. Prizes awarded for best drawings of various subjects received from qualified entrants age 14 and over. One \$25 cash award for the best drawing from entrants age 12 and 13. No drawings can be returned. Our students and professional artists not eligible. Contest winners will be notified. Send your entry today.

MAIL THIS COUPON TO ENTER CONTEST

ART INSTRUCTION SCHOOLS

Studio 3G-4040
500 South Fourth Street
Minneapolis, Minnesota 55415

Please enter my drawing in your monthly contest. (PLEASE PRINT)

Name _____

Occupation _____ Age _____

Address _____ Apt. _____

City _____ State _____

County _____ Zip _____

Telephone Number _____
© 1983 Art Instruction Schools

TOO SHY

(As recorded by Kajagoogoo)

LIMAH L BEGGS
NICK BEGGS
KAJAGOOGOO

Tongue tied or short of breath
Don't even try
Try a little harder
Something's wrong I'm not naive
You must be strong
Ooh baby try
Hey girl
Move a little closer.
You're too shy, shy
Hush, hush eye to eye
Too shy, shy hush, hush
Too shy, shy
Hush, hush eye to eye

Too shy, shy hush, hush.

Modern medicine falls short of your complaint

Try a little harder

You're moving in circles won't you dilate

Ooh baby try

Hey girl

Move a little closer.

You're too shy, shy

Hush, hush eye to eye

Too shy, shy hush, hush

Too shy, shy

Hush, hush eye to eye

Too shy, shy hush, hush.

(Repeat)

©Copyright 1983 by Tritec Music Ltd. Reproduced by permission on EMI America Records.

FAITHFULLY

(As recorded by Journey)

J. CAIN

Highway run
Into the midnight sun
Wheels go round and round
You're on my mind
Restless hearts
Sleep alone tonight
Sendin' all my love
Along the wire.
They say that the road
Ain't no place to start a family
Right down the line
It's been you and me
And lovin' a music man
Ain't always what it's supposed to be
Oh girl you stand by me
I'm forever yours
Faithfully.
Circus life
Under the big top world
We all need the clowns

To make us smile
Through space and time
Always another show
Wondering where I am
Lost without you.

And being apart ain't easy
On this love affair

Two strangers learn to fall in love again

I get the joy of rediscovering you
Oh girl you stand by me
I'm forever yours
Faithfully.

Oh, oh, oh, oh

Faithfully

I'm still yours.

I'm forever yours

Ever yours

Faithfully.

Copyright ©1982, 1983 by Twist and Shout Music, A division of Weed High Nightmare Music. All administrative rights controlled by Colgems-EMI Music Inc.

NO TIME FOR TALK

(As recorded by Christopher Cross)

CHRISTOPHER CROSS

Well I read it in town
In the melancholy news
The front page story is our love is through
The hand of time is cold
I can't stand to hear the truth
Somehow I won't believe it
Till I've heard it from you.
There's no time for talk
And there's no place for tears
And there's no reason to wonder
After all of these years
Sure we had some good times
And so who's to blame
It's so hard to tell when you both feel the pain.
After the years have come and gone

The struggle to forget you will have just begun

We had our ups and downs

But one thing's for sure

No one will ever love you more.

There's no time for talk

And there's no place for tears

And there's no reason to wonder

After all of these years

Sure we had some good times

And so who's to blame

It's so hard to tell when you both feel the pain.

Well I read it in town

In the melancholy news

The front page story is our love is through

The hand of time is cold

I can't stand to hear the truth

Somehow I won't believe it

Till I've heard it from you.

Copyright ©1980, 1983 by Pop 'N' Roll Music. All Rights Reserved.

WHITE WEDDING (Part 1)

(As recorded by Billy Idol)

BILLY IDOL

Hey little sister what have you done
Hey little sister who's the only one
Hey little sister who's your
superman
Hey little sister who's the one you
want
Hey little sister shotgun.

It's a nice day to start again
It's a nice day for a white wedding
It's a nice day to start again.

Hey little sister who is it you're with
Hey little sister what's your wesse
wish
Hey little sister shotgun oh yeah
Hey little sister who's your
superman
Hey little sister shotgun.

It's a nice day to start again
It's a nice day for a white wedding
It's a nice day to start again oh.

Pick it up
Take me back home yeah.

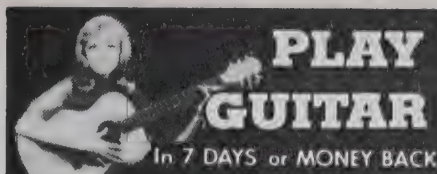
Hey little sister what have you done
Hey little sister who's the only one
(only one)
I've been away for so long (so long)
I've been away for so long (so long)
I let you go for so long.

It's a nice day to start again
Come on it's a nice day for a white
wedding
It's a nice day to start again wow.

There is nothing fair in this world
There is nothing safe in this world
And there's nothing sure in this
world
And there's nothing pure in this
world
Look for something left in this world
Start again come on.

It's a nice day for a white wedding
Wow it's a nice day to start again
It's a nice day to start again
It's a nice day to start again.

Copyright © 1982 by Boneldol
Music and Rare Blue Music, Inc. All
rights controlled by Rare Blue
Music, Inc. International Copyright
Secured. ALL RIGHTS RESERVED.
Used by permission.

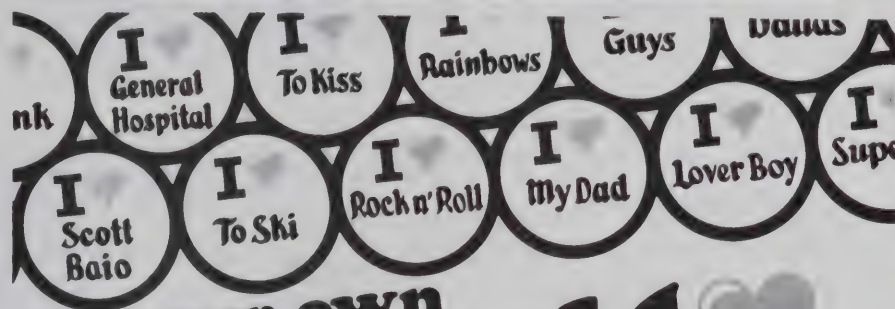


1,000,000 people of all ages have learned to play the Ed Sale way. Amaze your friends by playing a lovely song the first day and any song by ear or note in 7 days. With Ed Sale's amazing secret system you receive a 66-page book with 32 photos, 87 finger placing charts and 110 songs. Order now and receive as a special bonus a \$3.00 Book of Knowledge, a \$1.00 chord chart, a \$1.00 wallet-size tuning aid, plus a \$3.00 Gift Certificate. Total value \$14.95.
Now With This Ad Only **\$6.95** Postpaid Money Back Guarantee
ED SALE GUITAR COMPANY
9 K Main Street, Grand Island, Fla. 32735

ROCK STICKERS

We have a limited supply of surplus stickers available. STYX, STONES, PETTY, AC/DC, DOORS, PHIL SEYMOUR, E.L.O. & POLICE \$1 each. VAN HALEN PINK FLOYD, R.E.O., ELVIS, BUDDY HOLLY, TRIUMPH... 75¢ each. BABY UNICORN RAINBOWS, STAR RAINBOWS, and DOVE RAINBOWS... 50¢ each or 3/\$1. L.A. RAIDERS & MEGA FORCE only 50¢ each, GREASE 2 (75¢ chrome mylar) (\$1 prismatic) Order any 5 decals and get one FREE. They look great on notebooks, bikes, cars, etc. . .

Mail to STAR STICKERS
P.O. BOX 8162 Dept. H Calabasas, CA 91302
Add 50¢ for postage & handling or send self-addressed stamped envelope.



your own
Personal Buttons
only \$1⁰⁰ each

Your own personal I buttons are a great way to let everyone know exactly how you feel. Let them know about your favorite stars or athletes, or that special guy who means so much to you. Show pride in your school, team, club or group, or give them as gifts. These personal I buttons make special gifts for special people, special because they're made just for them.



Buy 5, get 1 Free

These buttons are red & black and 1 1/2" wide

Fill in the spaces below. Please PRINT CAREFULLY, your buttons will appear exactly as you spell them. "MAXIMUM 20 LETTERS PER BUTTON."

I _____ I _____
I _____ I _____
I _____ I _____

If you want more than 6 buttons, print your order on a separate sheet of notebook paper. Remember, for every 5 buttons you buy, the 6th one is FREE.

Name _____

Address _____

City _____ State _____ Zip _____

Please send me _____ I buttons at \$1⁰⁰ each. I understand, for every 5 I order, I get a 6th one FREE. Enclosed is my check ☐ cash ☐ money order ☐ for \$ _____ including 50¢ postage NO MATTER HOW MANY I ORDER.
(Outside the U.S.A., send International Money Order in U.S. Currency ONLY)

mail this coupon with your payment to:

Robert Bruce Button Company
599 7th Street
Dept. HP, San Pedro, Calif. 90731

please allow
3 week
delivery

SONGWRITERS!

100% MAIL ORDER DEMO SERVICE !!!
FROM PIANO/VOICE TO FULL STRINGS.
TO PUBLISHING. FOR COMPLETE INFO
AND ORDER FORM SEND \$2.00 (for post-
age & handling) TO:

CASSINO PARADE MUSIC
P.O. BOX 872 WEST COVINA, CA 91790



A SINGER'S DREAM!

REMOVES VOCAL FROM MOST STEREO DISCS

The Thompson Vocal Eliminator can actually remove most or virtually all of a solo vocalist from a standard stereo record and yet leave most of the background music untouched! Not an equalizer! We can prove it works over the phone. Write or call for a 24 page brochure and demo record.

Write to: **LT Sound**, Dept. HP, P.O. Box 338, Stone Mountain, GA 30086 Phone (404) 493-1258

SONGWRITERS:

Send your name and address for free information on becoming a songwriter and getting your songs recorded.

NASHVILLE MUSIC

PRODUCTIONS, 4701 Trousdale Dr.,

Studio CR, Nashville, TN 37220. Tel. 1-

(615) 385-3726.

Satin Pants!!

Spandex Jeans - Leather Jeans
For Musicians and Entertainers

Satin Sales Co. Dept. 64

7 So. 5th St., Minneapolis, MN 55402

To Order:

Call collect: 612-333-5045

We ship C.O.D.

The Same Day You Call!

Or Write for Catalog

Enclose \$1. refunded with order

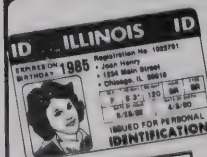
40 BRAND NEW TOWELS \$1.75!

UNWOVN COTTON OR RAYON — Assorted beautiful Pastel Colors.
BRAND NEW — NOT Seconds — 40 Towels for \$1.75 or 80 for only
\$3.35. 120 just \$4.95. Super Quality. Pls. include 50¢ extra for postg.
and hding. with EACH set of 40 Towels you buy. We know Towels —
we've sold 70,000,000 already. Fund Raisers write for quantity
prices. Money-Back Guarantee. No C.O.D.'s. Pls. allow up to 6 wks.
for delivery.

40 TOWEL CO.
315 No. 10th St.

Dept. C-99
St. Louis, MO 63101

PHOTO ID



**IN FULL COLOR
SEALED IN PLASTIC**
All States and Provinces

* CUSTOM-MADE WITH YOUR PHOTO
* USE ANYWHERE, ANYTIME
FOR POSITIVE IDENTIFICATION

24-Hour Service • Moneyback Guarantee

— FREE BIRTH CERTIFICATE —
SEND \$4.00, Name, Address, Sex,
Height, Weight, Color Hair, Eyes,
Birthdate & Small Photo.

\$6

8 or more
\$5.00 EACH

Order with Payment

CARDINAL PUBLISHING, DEPT. 400

Miss. Details - 25¢ 3071 Emerson, Box 5200 • Jacksonville, Florida 32207

PHOTO ID

GIMME ALL YOUR LOVIN'

(As recorded by ZZ Top)

**BILLY GIBBONS
DUSTY HILL
FRANK BEARD**

I got to have a shot
Of what you got
It's oh so sweet

You got to make it hot
Like a boomerang I need a repeat.

Gimme all your lovin'
All your hugs and kisses too
Gimme all your lovin'
Don't let up until we're through.

You got to whip it up

And hit me like a ton of lead
If I blow my top
Will you let it go to your head.

Gimme all your lovin'
All your hugs and kisses too
Gimme all your lovin'
Don't let up until we're through.

You got to move it up
And use it like a screwball would
You got to pack it up
And work it like a new boy should.

Gimme all your lovin'
All your hugs and kisses too
Gimme all your lovin'
Don't let up until we're through.

Copyright ©1983 by Hamstein
Music Company. All world rights
reserved. Used by permission.

NEVER GIVE UP

(As recorded by Sammy Hagar)

**ALAN PASQUA
KEITH OLSEN**

Gotta see how far I can go
Gonna make it to the late show
Need to find a new romance
Then I saw you all alone
How can I make any feelin's known
And not leave it up to chance.

Should I call your bluff
And let you know what I'm thinkin' of
It's black and white and I'm not lyin'
If it takes all night I'll keep on tryin'.

I'll never give up
No I'll never give up on you
I'll never give up
No I'll never give up
I just gotta be with you.

Had my share of ups and downs
Don't tell me that I'm out of bounds
You're no master of deception
I can see what's in your eyes
Kinda makes me want to fantasize
'Cause I know there's no exception.

Gonna call your bluff
And tell you what I'm thinkin' of
It's black and white and I'm not lyin'
If it takes all night I'll keep on tryin'.

I'll never give up
No I'll never give up on you
I'll never give up
No I'll never give up
I just gotta be with you.

Stop and look around you
And see if you can find
Someone who cares about you
A love you can't deny.
(Repeat chorus)

Copyright ©1983 by Itall Music
and Pogo Logo Music.

SO WRONG

(As recorded by Patrick Simmons)

**PATRICK SIMMONS
CHRIS THOMPSON**

They were young
Living for the moment
Hearts on fire
Burning in the night
Hopeless love
Driving them together
I don't know why.

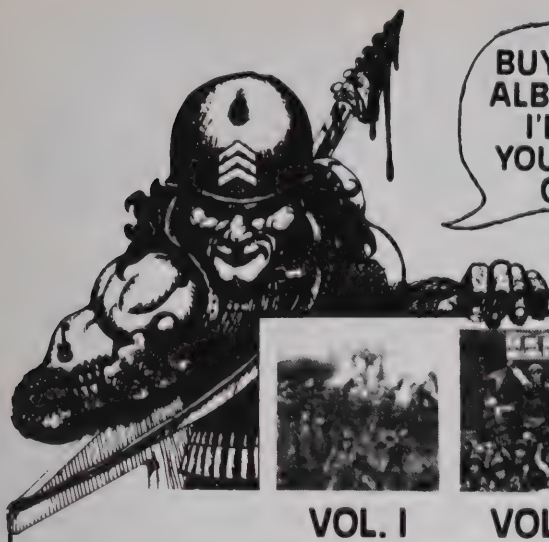
Vicious words
Cut them like a razor
Filthy lies
Tearing them apart
So they run
Clinging to each other
Can't get too far.

So wrong, so wrong
How could they be
So wrong, so wrong
How could love be so wrong
I don't know why.

Late at night
Tryin' for the border
Through the police rendezvous
Warning shots
Flyin' all around
What can they do.

So wrong, so wrong
How could they be
So wrong, so wrong
How could love be so wrong
I don't know why.
(Repeat)

Copyright ©1983 by Soquel Songs/
No Sheet Music. All rights for No
Sheet Music administered by April
Music Inc., 1350 Avenue of the
Americas, New York, NY 10019.
International copyright secured. All
rights reserved.



BUY THESE
ALBUMS OR
I'LL RIP
YOUR FACE
OFF!!

SHRAPNEL RECORDS
THE ULTIMATE LABEL FOR

U.S. METAL



VOL. I VOL. II VOL. III

HEAVY METAL COMPILATION SERIES

1 LP—\$8.75 2 LPS—\$17.50. ADD \$7.00 FOR EACH ADDITIONAL LP DESIRED. POSTAGE INCLUDED FOR U.S. OUTSIDE U.S., ADD \$4.00 PER LP. GET ON THE SHRAPNEL MAILING LIST.

MORE RUDENESS FROM SHRAPNEL



WILD DOGS
IF THESE
RABID ROCKERS
DON'T GIVE YOU
RABIES, YOU'RE
A WIMPI!

WILD!



EXCITER
MOLTEN METAL
FROM CANADA'S
HEAVIEST
METAL
SLASHERS!

EXCITING!



THE RODS
THEIR HEAVIEST
ALBUM TO DATE.
THE RODS GIVE
IT TO YOU RAW,
THE WAY
YOU LIKE IT!

RAW!

U.S. METAL
VOL. I _____ VOL. II _____
VOL. III _____
WILD DOGS _____ RODS _____
EXCITER _____

DISCLAIMER

I HEREBY CERTIFY THAT I'M 100% INTO HEAVY METAL, GUT-WRENCHING GUITAR LEADS AND GENERAL CHAOS. I REALIZE I WILL BE BLOWN AWAY AND THERE IS NO KNOWN REMEDY.

Signature _____
Address _____
City _____
State _____
Zip _____

SEND TO:
SHRAPNEL RECORDS
DEPT. B P.O. BOX P
NOVATO, CA 94948 USA

DISCOVER HOW YOU CAN LOSE 10-25-50, EVEN 100 POUNDS OR MORE WITH THE FASTEST WEIGHT LOSS METHOD IN TODAY'S MEDICAL WORLD!

1 POUND LOSS EVERY 8 HOURS, 10 POUNDS IN TWO DAYS, 4 SIZES SMALLER IN ONLY TEN DAYS. The Star Slim concept is a Revolutionary, Progressive approach to the treatment of Cellulite and Body Fat. One pill in the morning will quickly wash the fat down the drain... 10, 25, 50 or more pounds easily and safely. The **AMAZING** thing is the **SPEED AT WHICH THE PILL WORKS.** In seven days you will shrink your figure - 6 inches off your waistline, 4 inches off your stomach, 5 inches off your buttocks, 6 inches off hips - 5 inches off your thighs. A **TOTAL OF 26 INCHES OF FAT AND FLAB!** You will lose up to 10 pounds the first 48 hours, up to 20 pounds the first 7 days, and continue to lose 50, 70, 100 or more ugly pounds without going hungry for a minute. You will burn off body fat hour by hour—more fat and fluid than you ever dreamed possible. You will have more energy, more stamina, more sex drive.

Star Slim #100 the same miracle medical pill that has been relied on by the famous rich beautiful people of Europe's London, Paris, Rome and America's New York, San Francisco and Hollywood—Share Their Secret Now! **MORE THAN A POWERFUL PROMISE BUT A MEDICAL FACT.** Why exhaust yourself with diets that make you suffer and Don't Work while Star Slim #100 once a day pill lets you eat satisfying meals and still lose, lose, lose all that fat and extra bulges fast. Melts Down Fat Like Hot Water Melts Ice! And the foods you eat no longer ever will turn to fat. You will finally be Body Beautiful. **JOIN THE BEAUTIFUL PEOPLE NOW!** Order the Star Slim #100 Jet Set Progressive Formula Today—.

VITAL NOTE

All of our products are shipped in double-sealed, tamper proof bottles

STAR SLIM #100, Dept. HP-103
P.O. BOX 1164
BELLMORE, NY 11710

Yes, I want to lose all my fat and flab fast. I must lose all the pounds and inches I desire or my money back. Rush me your Jet Set Star Slim formula. I enclose:

☐ 30 Day Supply \$10 ☐ 60 Day Supply \$15
☐ 90 Day Supply \$20
(We pay all postage and handling.)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

LOOKS LIKE DRIVER LICENSE
DO NOT BE FOOLED BY CHEAP IMITATIONS

ONLY...THE GENUINE UNI-PHOTO ID
ACTUALLY RESEMBLES YOUR STATE
DRIVER'S LICENSE! (ALL 50 STATES)
FULL COLOR-QUARANTEED RESULTS

DETAILS/296: for 24 hr. Proc-send \$12. photo,
personal description, plus \$1.00 for postage
and handling to: UNI-PHOTO, DEPT. HP31,
BOX 3787, EDMOND, OK 73033

STAR TIME
ATTENTION SONGWRITERS

We Write The Music and Professionally
Record Your Song. Our Rates Are Reason-
able. Call or Write:
Star Time Dance & Performing Arts Center
2866 Nostrand Avenue - 377-2420 (212)
Brooklyn, New York 11210

BE A "ROCK" GUITARIST

MASTER OVER 70 SECRET LICKS & TRICKS
USED BY THE PROS. AMAZING SCALES,
TECHNIQUES, THEORY AND MUCH MORE.
GUARANTEED RESULTS, ONLY \$7.95.
HOT LICKS, BOX 1609- HP-7
SAN ANSELMO, CA 94960.

FREE ROCK PHOTO

T-SHIRTS AND WALL HANGING ROCK TAPESTRIES, 80's TYPE,
NEW WAVE, PUNK, CLOTHING AND ITEMS.
Buttons, Patches, Bumper Stickers, Sunglasses, Painters Caps, Ties,
Unique Hand Painted Shirts and Clothing etc.
is what we sell. Hundreds of items to choose from. Send \$1.00 and two
20c stamps for our beautiful catalog and receive a Free Rock Photo. List
favorites(s).
Send to: **ROCK CONCERT PROMOTIONS**
P.O. BOX 2406 DEPT. ef. SOUTHFIELD, MI. 48037
We carry a line of unusual and one of the kind items, most not sold in stores
around the U.S.

SHANES RECORD FINDING SERVICE

From rock to folk, punk to jazz, industrial
to easy listening, we can find just about
anything ever made! Send want lists,
requests, and 3-20c stamps for huge
catalog: **Shanes Record Finding Service**,
Box 6314, San Rafael, CA 94903.

OPPORTUNITY WITHOUT RISK.

Take stock in America.

UNITED STATES SAVINGS BONDS

Ad Council

A public service of this publication
and The Advertising Council.

NOT NOW JOHN

(As recorded by Pink Floyd)

ROGER WATERS

F... all that
We've got to get on with these
Got to compete with the wily
Japanese
There's too many home fires
burning
And not enough trees
So f... all that
We've got to get on with these.

Can't stop, lo. Job, mind gone,
silicon
What bomb, get away, pay day,
make hay
Break down, need fix, big six
Clickity click, hold on, oh no,
brrrrrrrring bingo.

Make 'em laugh
Make 'em cry
Make 'em dance in the aisles
Make 'em pay
Make 'em stay
Make 'em feel ok.

Not nah John
We've got to get on with the film
show
Hollywood waits at the end of the
rainbow
Who cares what it's about
As long as the kids go
So not now John
We've got to get on with the show.
Hang on John

I've got to get on with this
Don't know what it is
But it fits on here like
Come at the end of the shift
We'll go and get pissed
But not now John
I got to get on with this.

Hold on John
I think there's something good on
I used to read books but
It could be the news
Or some other abuse
Or it could be reusable shows.

F... all that
We've got to get on with these
Got to compete with the wily
Japanese
No need to worry about the
Vietnamese
Got to bring the Russian bear to his
knees
Well maybe not the Russian bear
Maybe the Swedes
We showed Argentina
Now let's go and show these
Make us feel tough
And wouldn't Maggie be pleased
Nah nah nah nah nah nah.

S'cusi dove il bar
Se para collo pou eine toe bar
S'il vous plait ou est le bar
O! where's the f... bar John.

Copyright ©1983 by Pink Floyd
Music Publisher Ltd., London.
Published and administered in the
U.S.A. by Unichappell Music, Inc.
International copyright secured.
ALL RIGHTS RESERVED. Used by
permission.

FOOL MOON FIRE

(As recorded by Walter Egan)

WALTER EGAN

I once was a fresh young kid
Nothin' could drag me down
I lived and I loved what I did
No one could turn it 'round
I laughed and I joked with my friends
They don't suspect a thing
Alone by the light of the moon
A change comes over me.

How can I spend this lunacy
Feeding my dark desire
Look at the night turn scarlet cool
It's the fool moon fire.

Day after day it's no use
At night there's something changed
I just gotta play it loose
Be cool but it's gettin' strange
I know it won't be long before the
world can see
Alone in the light of the moon

My mad lycanthropy.

How can I spend this lunacy
Feeding my dark desire
Look at the night turn scarlet cool
It's the fool moon fire.

Now my friend you know
It's so, so hard to say
'Cause sometimes darkness beats
Defeats the light of day.

How can I spend this lunacy
Feeding my dark desire
Look at the night turn scarlet cool
It's the fool moon fire
Fool moon fire
Fool moon fire
Fool moon fire
Fool moon fire.

Copyright ©1983 by April Music
Inc., Swell Sounds Music and
Seldak Music Corp. Administered
by April Music Inc., 1350 Avenue of
the Americas, New York, NY 10019.
International copyright secured. All
rights reserved.

Skinny Men and Women

GAIN WEIGHT FAST!

with BODY BUILDER-P

THE THINNER YOU ARE, THE MORE YOU HAVE TO GAIN!

● At last, the weight gain program that you've been waiting for. If you've tried everything you could think of... and tried... and tried... and couldn't gain weight, **Body Builder-P** is for you!

● If you've been waiting for the right weight gain product, the one that will work with your body (not against it) to put on extra pounds as fast as you possibly can, **Body Builder-P** is for you!

● If you just need to gain a few pounds, or you really need to put on a lot of weight, **Body Builder-P** is for you!

The fact is, **Body Builder-P** is for anyone who has ever wanted or needed to gain weight... because it's easy, because it's fast, because it's safe and most important of all because it works!

With **Body Builder-P**, you'll put on pounds faster than you ever dreamed possible. Now, there's no reason to wait and suffer the embarrassment of being too thin for one minute longer!

FOR WOMEN

Think about it... knobby legs... flat chest... less hips... sunken in face... the list goes on!

Why worry and hide in baggy clothes when you could be showing off a beautiful body! You'll see what a difference **Body Builder-P** can make in just one week! You can look forward to those feminine curves... see the seductive new you blossom right before your eyes... and just as important... right before his eyes too!



FOR MEN

Spindly legs... weakling arms... scrawny chest... don't suffer when you can do something about it and become the man you want to be.

Women love men with some "meat on their bones." And you'll feel a new sense of pride and self confidence when your fantastic full, masculine body appears quickly... right before your eyes... and just as important... right before her eyes too!



WHICH BODY DO YOU WANT?!

WOMEN—If you picked the curvaceous, full figured body, but right now your chest is too flat, your legs are too thin, and your hips don't exist, **Body Builder-P** will change your life!

THIN and BONY to BODY BEAUTIFUL



Chris Sabatino, 1981, Class 1 NBA, Teenage Mr. America

"I was down to 135 lbs. of skin and bone when I built up 37 lbs. of muscle and became a champion. Now, you can use my **Body Builder-P** as part of your exercise program to gain weight and put some flesh on those bones. Girls, add curves, fill out, and get the figure you always wanted. Men, add inches of muscle and get an impressive manly body. You can do it! But don't wait. Order NOW!

YOU HAVE EVERYTHING TO GAIN!

Body Builder-P is used to gain weight (not fat) and build body mass as part of the exercise program of champion bodybuilders. Imagine what it will do for you, whether you need curves or muscles.

This high powered natural food supplement contains rich protein, concentrated and fortified with 12 vitamins and 7 minerals, as well as all 8 essential amino acids. It blends into a delicious shake with juice or milk. And, it gives you added energy and leaves you feeling great!

You'll be amazed! This incredible formula goes to work immediately. Start to see results **THE VERY FIRST DAY!** In just a few days, you'll be looking at yourself in the mirror and you'll start to understand the incredible power of **Body Builder-P**! Then you'll get on the scale and realize that you've added pounds and pounds of impressive, attractive flesh.

So, don't wait even one more minute. Order your **Body Builder-P** NOW! If for any reason you're not 100% satisfied, simply return the unused portion within 30 days for a prompt refund (less p&h, of course), **NO QUESTIONS ASKED!** Don't delay. Mail in the coupon today!

MEN—If you picked the handsome, manly body, but right now you look like a skinny weakling, **Body Builder-P** will make you the man you want to be!

© 1983 CMG, Inc. 111 Brook St., Suite 350, Scarsdale, N.Y. 10583

The Body Shoppe, Dept. PGH329
P.O. Box 1046, Scarsdale, N.Y. 10583

Yes, I want to gain weight fast! Rush my **Body Builder-P** as indicated below. If I am not 100% satisfied, I can return the unused portion within 30 days for a prompt refund, **NO QUESTIONS ASKED!** My check or M.O. is enclosed (NY & Ct. residents add sales tax)

- ☐ #928, 7 day supply of **Body Builder-P** at \$12.95 + \$1.75 p&h (Total: \$14.70)
☐ #9282, 14 day supply of **Body Builder-P** at \$21.95 + \$2.65 p&h (Total: \$24.60)
☐ #9283, 21 day supply of **Body Builder-P** at \$29.95 + \$2.95 p&h (Total: \$32.90)

Mr. Mrs. _____
Miss Ms. _____

Address _____

City _____

State _____ Zip _____

☐ M.C. ☐ VISA (min. \$20) Expir. date _____

Account # _____

HIGH SCHOOL

at home in spare time

Low monthly payments include standard text books and instruction. Progress as fast as your time and abilities permit—many finish in 2 years. No classes. Course equivalent to resident school work. Do it in the privacy of your home. Credit for high school subjects already completed. Single subjects if desired. Diploma awarded.

If you have left school without finishing write today for free brochure which gives the facts about our home study method, diploma and accreditation.

FOR FASTER SERVICE -TELEPHONE FREE 24 HRS. A DAY — 1-800-228-5600

AMERICAN SCHOOL, Dept. 11011
850 E. 58th St., Chicago, IL 60637

Please send free High School brochure.

Name _____ Age _____

Address _____

City & State _____

ROCK T-SHIRTS

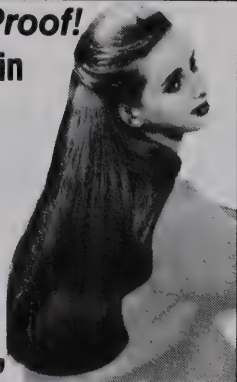
Pat Benitar-Get Nervous, Devo-Freedom of Choice, Joan Jett-Tour Logo, Go Go's-Vacation, Journey-Frontiers. Hundreds to choose from. \$8.00 each plus \$1.00 for shipping. S M L XL Specify Size.

QUALITY PROMOS P.O. BOX 5467, DEPT. A-01
SAN MATEO, CALIFORNIA 94402

Scientific Proof!

Active protein
is absorbed
right into
your hair.

**YOUR HAIR
CAN BE
LONGER,
STRONGER &
THICKER** in just one week.



"Hairlong" protein lotion is actually sucked up by each individual hair to strengthen and thicken your hair up to 36% more. Makes it stronger, more flexible, and more stretchable; more brushable and combable so it resists splitting and breaking. You'll watch as day by day your hair gets thicker, stronger, longer with a healthy looking sheen that will be admired by your friends.

Try "Hairlong." You'll find it everything we promise or your money back. Contains no unpleasant grease or drying alcohol.

MONEY BACK GUARANTEE

"Hairlong" protein lotion must do everything we say it does — make your hair thicker, longer, and more beautiful — or we will gladly refund every penny you paid for it. Send just \$4.90 for a full two months supply. We pay all postage and handling.

Hairlong, Dept. K528

175 5th Ave., NY, NY 10010

OUR HOUSE

(As recorded by Madness)

CHARLES SMYTH
CHRISTOPHER FOREMAN

Father wears his Sunday best
Mother's tired she needs a rest
The kids are playing up downstairs
Sister's sighing in her sleep
Brother's got a date to keep
He can't hang around.

Our house
In the middle of our street
Our house
In the middle of our.

Our house it has a crowd
There's always something
happening
And it's usually quite loud
Our Mum she's so house-proud
Nothing ever slows her down
And a mess is not allowed.

Our house
In the middle of our street
Our house
In the middle of our.

Our house
In the middle of our street
Something tells you that you've got
to get away from it
Our house
In the middle of our.

Father gets up late for work
Mother has to iron his shirt
Then she sends the kids to school
Sees them off with a small kiss
She's the one they're going to miss

In lots of ways.

Our house in
In the middle of our street
Our house
In the middle of our.

I remember way back then
When everything was true and when
We would have such a very good
time such a fine time
Such a happy time
And I remember how we'd play
Simply waste the day away
Then we'd say
Nothing would come between us
Two dreamers.

Father wears his Sunday best
Mother's tired she needs a rest
The kids are playing up downstairs
Sister's sighing in her sleep
Brother's got a date to keep
He can't hang around.

Our house
In the middle of our street
Our house
In the middle of our street.
(Repeat)

Our house
Was our castle and our keep
Our house
In the middle of our street.

Our house
That was where we used to sleep
Our house
In the middle of our street.

©Copyright 1982 by Nutty Sounds
Ltd. Warner Bros. Music Ltd., 17
Berners Street, London. All Rights
Reserved.

WISHING (If I Had A Photograph Of You)

(As recorded by A Flock Of
Seagulls)

M. SCORE
A. SCORE
F. MAUDSLEY
P. REYNOLDS

It's not the way you look
It's not the way that you smile
Although there's something to them
It's not the way you have your hair
It's not that certain style
It could be that with you.

If I had a photograph of you
It's something to remind me
I wouldn't spend my life just
wishing.

It's not the make-up
And it's not the way that you dance

It's not the evening sky
It's more the way your eyes
Are laughing as they glance
Across the great divide.

If I had a photograph of you
It's something to remind me
I wouldn't spend my life just
wishing.

It's not the things you say
It's not the things you do
It must be something more
And if I feel this way for so long
Tell me is it all for nothing
Just don't walk out the door.

If I had a photograph of you
It's something to remind me
I wouldn't spend my life just
wishing.

Copyright ©1982 by Zomba Music
Publishers Limited, for the world. All
rights for the USA/Canada con-
trolled by Zomba Enterprises Inc.

Now, Even If You Have Been Thin For Years, You Can

GAIN ^{UP}_{TO} 5, 10, 15 POUNDS

without dangerous drugs, without exercise,

without unpleasant tasting medicines,

MEN—an impressive manly body,

WOMEN—a curvier, glamorous figure.

If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

At last, no matter what you have tried, no matter what you have done, if you are a normally healthy person, you can gain up to 5, 10, 15 pounds or more safely, surely, pleasantly, and that's a guaranteed money-back fact.

Yes now, even if you have been thin for years, you can have the fuller, more attractive body you have always wanted without dangerous drugs, without heart-straining exercise, without unpleasant tasting medicines!

This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

HERE'S ALL YOU DO

Before meals, or whenever you feel like it, you take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take. Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

As you follow your GAIN Plan which includes nutritional high calorie menus. You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs . . . as thin, unattractive areas start to develop into new magnetic appeal. You'll be

thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear . . . If you are ashamed of the way you look in a bathing suit . . . embarrassed because your legs are too thin and spindly . . . your chest is too flat . . . your arms aren't the full, rounded limbs they were meant to be . . . If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh . . . so full-filling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

HERE IS OUR OFFER . . .

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straight-forward offer . . .

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt . . . even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and at least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



. . . a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

MAIL NO-RISK COUPON TODAY

GAIN PRODUCTS CORP. Dept. G684
Box 2346, Carbondale, Ill. 62901

Please send my package of GAIN Plan immediately with the understanding that if I am not satisfied, I may have my money back, no questions asked.

- ☐ One GAIN PLAN for \$9.98
☐ SAVE \$2.00! Order 2 for \$17.96
☐ SAVE \$5.00! Order 3 for \$25.00

Enclosed is \$

☐ cash, ☐ check or ☐ money order

NAME _____ please print

ADDRESS _____

CITY _____

STATE _____ ZIP _____

ROCK MUSIC BOOKS AT DISCOUNT PRICES

POLICE complete \$12.95
JUDAS PRIEST Anthology \$7.95
VAN HALEN I & II \$11.95 ea
VAN HALEN Diver Down \$10.95
Fair Warning \$9.95
AC/DC Back in Black \$7.95
For Those About To Rock \$7.95
High Energy Hits \$7.95
ZEPPELIN Complete Guitar \$9.95
The Best of ZEPPELIN \$5.95
HENDRIX Note For Note \$7.95

RUSH Anthology \$12.95
YES Complete \$15.95
JOURNEY Complete \$14.95
Slide Guitar \$8.95
BLACK SABBATH Shattering Sounds \$6.95
Teach Yourself Lead Rock Theory Rock Bass Rhythm \$4.95 each
Biographies — Stones Who Zepplin, Pretenders Hendrix, Springsteen, Ramones \$5.95 each
Police \$12.95

Send Check or Money Order or 50¢ for catalog **DISCOUNT MUSIC WAREHOUSE**, P.O. Box 2125, Lindenhurst, N.Y. 11757

4200 CELEBRITY ADDRESSES

Write to your favorite celebrities at their exclusive personal address. All 4200 are verified current addresses of top Movie, T.V., Sports, Recording, Literary and Political Celebrities. The positive answer for photo & autograph collectors! Send \$2.00 for list of names to

A.C.S.

1765 N. Highland Ave., #434 Dept. HP
Hollywood, CA 90028

After purchasing names desired addresses are 50¢ each

How to WRITE, SELL and PUBLISH YOUR OWN SONGS

Learn how to write songs correctly. How to get them recorded. How to sell and promote them. Secrets and methods used by professionals. Information **FREE**.

Ace Publishing, Box 64-H, Boston, Mass. 02101

IDEAL GIFT FOR YOUR FAVORITE GUITARIST, BAND OR YOURSELF . . .

IMPRINTED GUITAR PICKS

FOR SAMPLE OF 10 DIFFERENT PICKS & PRICE LIST FOR PICKS & MUSICAL ACCESSORIES SEND \$1.00 TO:

SOUND & STAGE INC.
P.O. BOX 34-T
FANWOOD, NJ 07023

PLAY LEAD GUITAR LIKE AN EXPERT



• ROCK • DISCO
• COUNTRY • BLUES
• SOUL • TOP 40 • FUNK
• BOOGIE • SLIDE • JAZZ
FULL INSTRUCTIONS BEGINNING ADVANCED CHORDS AND RHYTHM

How to play the guitar in a small combo. Covers lead and rhythm guitar. Everything clearly explained in diagram form. Improve your playing fast. Explains how to play by ear. Covers lead chords, bar chords, rhythm chords, chord progressions and substitute chords. Covers tuning, keeping time, runs, intros, endings, improvising, playing in octaves, background work, copying records, and arranging. Instant transposing explained. Change any song into any key instantly. How to invent your own runs and licks. Develop your own style and a professional touch. How to develop speed. Covers slide guitar, country guitar, blues guitar, rock guitar, soul and funky rhythms. Tips on making your entire band sound better. 28 chapters jam-packed with hundreds of dollars worth of information, dozens of photos, diagrams, and finger placing charts. Your playing must improve or your money back. Send no money! Just name and address. Pay postman \$4.98 plus C.O.D. postage. Or send \$5 with order and I pay postage. No. C.O.D. outside U.S.A.

First Music Box 17142 RR St. Elizabeth, Ontario N1Y 1Y1

PHOTO ID

IN FULL COLOR SEALED IN PLASTIC All States and Provinces

• CUSTOM-MADE WITH YOUR PHOTO
• USE ANYWHERE, ANYTIME FOR POSITIVE IDENTIFICATION

24-Hour Service • Moneyback Guarantee

— FREE BIRTH CERTIFICATE —
SEND \$6.00, Name, Address, Sex, Height, Weight, Color Hair, Eyes, Birthdate & Small Photo.

\$6 2 or more \$5.00 EACH
Order with friends!

CARDINAL PUBLISHING, DEPT. 400
2071 Emerson, Box 8200 • Jacksonville, Florida 32207

More Details - 25¢

Official Directory for SONGWRITERS, SINGERS, MUSICIANS

Send NOW for all the contacts you'll ever need to further your career goals. Contains hundreds of names, addresses, phone numbers of Booking Agencies, Music Publishers, Personal Managers, Record Companies, Recording Studios, Talent Promoters. Covers New York, Los Angeles, Nashville. Only \$5.00 from: **COUNTRY LISTS**, Dept. HP10 2401 Granny White Pike, Nashville, TN 37204.

POEMS NEEDED

FOR SONGS

* TO BE SET TO MUSIC *
Your Songs or Poems may **EARN MONEY FOR YOU**

Send Poems or Songs for **FREE EXAMINATION**

Columbine Records Dept. 7X

6753 Hollywood Blvd. Hollywood, CA 90028

TUNE YOUR GUITAR IN ONE MINUTE

Six precision tuned reeds make exact tuning a snap. Slip the "Vu-Pitch" tuner on your guitar and adjust the strings. When the proper pitch is reached, the corresponding reed vibrates. Just as easy as that! This amazing invention, ideal for all guitars, is praised by over 200,000 beginner and professional guitarists.

Gift Boxed. **Money Back Guarantee**
ONLY **\$12.95** POSTPAID
BONUS—Include this ad with your order and we will send you a **\$3.00 Gift Certificate**
ED SALE GUITAR COMPANY
59 K Main St., Grand Island Fla. 32735

FULL COLOR PHOTO IDENTIFICATION CARDS

CARD STYLES
ALL STATES ID • STUDENT ID
IDENTIFICATION • U.S.A. ID
Your own personal statistics to use anywhere, anytime. Heat sealed in heavy plastic.

SEND \$6.00, card style, name, address, birthdate, color of hair, eyes, sex, race, height, weight, Social Security No., occupation, school, college, grade level, 1 photo per I.D. We will cut photo to fit I.D. (Face Area no larger than postage stamp). **PRINT CLEARLY!**

2 OR MORE PHOTO ID'S, \$5 ea.

24 hour service—satisfaction guaranteed or money back!
More details & catalog, send 25¢

BASCCO PRODUCTS, INC. DEPT. H-83
P.O. BOX 3461 • PROVIDENCE, R.I. 02909

BANG THE DRUM ALL DAY

(As recorded by Todd Rundgren)

TODD RUNDGREN

Everybody now
I don't want to work
I want to bang on the drum all day
I don't want to play
I just want to bang on the drum all day.

Ever since I was a tiny boy
I don't want no candy
I don't need no toy
I took a stick and an old coffee can
I bang on that thing 'till I got
Blisters on my hand because.

I don't want to work
I want to bang on the drum all day
Yes I do
I don't want to play
I just want to bang on the drum all day
That's right.

When I get older they think I'm a fool
The teacher told me I should stay after school
She caught me pounding on the desk with my hands
But my licks were so hot
I made the teacher wanna dance
And that's why.

I don't want to work
I want to bang on the drum all day
I don't want to play
I just want to bang on the drum all day.

I don't want to work
I want to bang on the drum all day
I don't want to play
I just want to bang on the drum all day
Listen to this.

Every day when I get home from work
I feel so frustrated
The boss is a jerk
And I get my sticks and go out to the shed
And I pound on that drum like it was the boss' head because.

I don't want to work
I want to bang on the drum all day
I don't want to play
I just want to bang on the drum all day.
(Repeat)

Copyright ©1982 by Humanoid Music/Fiction Music, Inc. All Rights Reserved. Used by permission.

Lose 4-8 Lbs. in 1 HOUR!

and PAY NOTHING NOW!

With the Space Suit Slenderizing System™—as documented by U.S. government expert

A leading physician, who serves as an expert for the U.S. government, recently demonstrated how the Space Suit Slenderizing System can help you lose weight, keep most of it off and lose more—as much as you want. In fact, he said, some people can temporarily lose *even more* than 4-8 lbs. in one hour.

The Space Suit Slenderizing System is a new way to temporarily or *permanently* lose weight and keep it off. It's up to you. Even though diet and exercise play a key role in any medically sound reducing program, it is the addition of the Space Suit Slenderizer that helps you to lose as much as 4-8 lbs. in the first hour and subsequently change bad eating patterns, while the System lets you take off as much weight as you want and keep it off!

Slim and trim your whole body!

Just take that first step into the Space Suit Slenderizer. It's a glittering, 2-piece suit made of thermally superactive material that you can use like a Turkish bath or costly Finnish sauna. Just start the easy exercise program and the heat builds up. You burn up pockets of excess fat and flab while eliminating pounds of fluid—as much as 4-8 lbs. of fat and fluid in the first hour, as you get properly conditioned! Believe it or not, when you follow directions, you will not only keep most of that

weight off, you will lose even more weight—As much as you want for as long as you like!

Take it anywhere!

You can carry Space Suit in your handbag, briefcase, lunch box, or jacket pocket. It's so comfortable, you can put it on while gardening, shopping, jogging, doing housework, or even watching TV. And, it's washable, too. Use it to exercise, to stay conscientious, and to reinforce your slenderizing activities. The Space Suit Slenderizing System gives you better results than any diet, exercise program, or reducing aid alone. You can use it to lose weight fast whenever you like, and keep it off as long as you like.

Let us take the risk!

Just fill out the coupon below and postdate your check for 30 days from today! You'll pay nothing now (not for 30 days), but we will send you Space Suit Slenderizing System NOW! Try it. Use it. Watch pounds and inches disappear. If for any reason you are not delighted, send it back. We will return your check or money order, UN-CASHED! Even if you send it back later, we'll still refund your purchase price. Over 236,000 satisfied customers make us bold enough to make this super guarantee!

Note: As with any weight-loss product, follow directions and consult physician if you have any existing ailment.

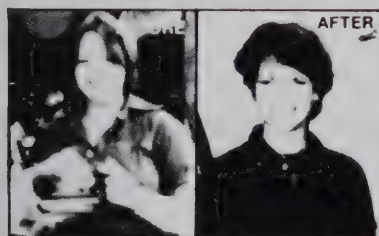


Thousands sold at \$12.99
now only

\$3.99

Here's what a few of **over 236,000 users** say.

You may not lose as much, but each statement is signed, sworn, and notarized!



"I lost 45 pounds, 8" from my waist, 7" from my hips, and 7" from my thighs, and no hunger on the diet."

—Kathryn Rusyniak,
Brentwood, Ca.

"I couldn't believe it! I lost 5 pounds just cleaning my bedroom while wearing Space Suit!"

—Barbara Gronlie,
Hot Springs, Ark.

"I lost: buttocks, 3"; waist, 3"; hips, 2". I've lost 22 pounds! I am very satisfied, and so is my husband!"

—Kathleen Ryerson,
Hudson Falls, N.Y.



© 1983 CMG, Inc. 111 Brook St., Suite 350,
Scarsdale, N.Y. 10583

The Body Shoppe, Dept. DGH329
P.O. Box 1046, Scarsdale, N.Y. 10583

I have enclosed my check or money order for \$3.99 plus \$1.95 p&h (total: \$5.94 N.Y. & Ct. res. add sales tax). Please rush my Space Suit Slenderizing System™ now. If for any reason I am not satisfied, I'll return it within 30 days for a prompt refund of my purchase price, no questions asked. ☐ Check here if you want us to hold your check or m.o. uncashed for 30 days.

Indicate waist size: _____

Name _____

Address _____

City _____

State _____ Zip _____

(#893)

BEST BY MAIL

BEST BY MAIL

Rates: Write National, Box 5, Sarasota, FL 33578

MUSIC

30 FREE Records — Absolutely any record or cassette!! Buy one, second is free with certificate. Send \$12.95 for 30 certificates to: Global Records, 3941 "B" So. Bristol, Suite 327G, Santa Ana, Ca. 92704

DOUBLE Hit Record! "Baby, She's Got Nothing On You", John Butterworth. \$2.00 total charge. Sabteca Music, P.O. Box 10286, Oakland, Ca. 94610

FREE promotional albums, concert tickets, stereos, etc. Information: Barry Publications, 477 82nd St., Brooklyn, N.Y. 11209

EMPLOYMENT INFORMATION

FASHION Model. You can earn big money as fashion or photography model. Write for free information. Kimmy Enterprise, Box 693(TN), S. Pasadena, Ca. 91030

MONEYMAKING OPPORTUNITIES

\$500+ WEEKLY: easy, guaranteed. Free details. POB 6946(NM), Chicago, 60680

PERSONAL - MISCELLANEOUS

CREDIT Problems? Receive Visa, Mastercard W/No credit check! Guaranteed! Simple! Legal! Plus, other credit secrets! Send SASE: Credit Line, PO 11472, Odessa, Tx. 79760

Secrets of Great Guitarists

Double your fingering and picking speed in weeks with unique fingering exercise system. Blues, Rock, and Country scales complete with lead patterns. Secrets for successful playing. Equipment tricks. Don't wait for success, take it. Send \$6.95.

MAGIC MELODY MUSIC, P.O. Box 481
Greenbelt, MD 20770

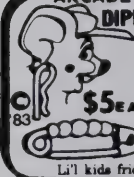
\$1 COLOR ROCK PHOTOS!!

Van Halen, Who, Stones, Clash, Rush, Beatles, Police, Priest, Journey, AC/DC, Zep, Bonatar, Maiden, Loverboy, and hundreds more! New full-color catalog + 2 samples \$2. 5 samples \$5!

FRONT ROW PHOTOS

BOX 484-T NESCONSET, NY 11767

ARCADE STYLE



DIPPED IN 24K GOLD or .999 SILVER

MOUSEKEY earring charms symbolize the pet name for amusement park ride connecting pin sets in 24K gold — .999 silver. Send \$5 — Kwik Service.

MOUSEKEY PRODUCTS, Dept. A7
C-83 2674 E. Main St., C-184
Ventura, CA 93083

Let kids friendship pins \$1.00

ARCADE STYLE

ERIC CLAPTON

HIT PARADER-JANUARY 1976

Will pay \$25 for copy - any unusual recordings, articles, photos will pay \$\$\$.

TOM CONNOR, 20 Dennison Rd.
Worcester, MA 01609

IDEAS, INVENTIONS

New products wanted • Let us help you submit your concepts or products to industry.

Call Toll Free 1-800-528-6050

Ext. 831, In Arizona, 1-800-352-0458

Or Write: KIH HPC

701 Smithfield Street

Pittsburgh, PA 15222

© 1977 IMI



PHOTO ID

★ OFFICIAL LOOKING \$6.00 2 OR MORE
★ IN FULL COLOR \$5 EACH
★ SEALED IN PLASTIC
★ 24 HOUR SERVICE
★ SATISFACTION GUAR. MORE DETAILS \$25c
SEND \$6.00, NAME, ADDRESS,
SEX, HEIGHT, COLOR HAIR, EYES, BIRTHDATE & SMALL PHOTO

IDENTIFICATION SYSTEMS DEPT. 23
Box 1267, Wilmington, NC 28401



SONGS & POEMS WANTED!

to be set to music. Good songs are in great demand by record companies.

MONTHLY AWARDS! FREE PUBLISHING guaranteed to winners & on selected materials. Mail your songs, poems, lyrics for FREE APPRAISAL

LIBERACE MUSIC

5951 Venice Blvd., Studio 3, Los Angeles, CA 90034

SONGS UNLTD

No gimmicks. No ripoffs. No song sharks. Just good original music to your poems and lyrics. Material will be sent to top publishers in the business. Send poems and lyrics to: **Songs Unltd., 118 Mass. Ave., Box 111, Boston, MA 02115.**

POEMS WANTED FOR SONGS & RECORDS

OPPORTUNITY may be YOURS. AMERICA'S LARGEST song STUDIO wants to see if YOUR MATERIAL qualifies for MUSIC, RECORDING and possible ROYALTIES. All styles needed. Examination FREE. Send poems to:

FIVE STAR MUSIC MASTERS OF BOSTON
Dept. 3, 123 East St., Dedham, Ma. 02026

THOUSANDS OF OLDIES

just what you've been looking for!!!

Greatest rock, pop, soul and country hits included in one catalog... OURS. Over 40 years of hits can be yours... Send \$2.00 for our catalog to:

American Pie

P.O. Box 66455, Dept. H Los Angeles, CA 90066

Songwriters

Songs & Songpoems Recorded, Released and Test Marketed! Send your best Country, Pop or Cross-over song or songpoem for a FREE analysis and details of our program. Enclose \$1.00 for postage & handling. **WALTNER ENTERPRISES, Dept. DR, P.O. Box 59, Tustin, CA 92681.**



Poems Needed FOR SONGS & RECORDS

PUBLISHING CONTRACT guaranteed on selected material. Send your best poems or songs for FREE evaluation to: **HOLLYWOOD SONGWRITERS SERVICE, Dept. C 6253 Hollywood Blvd., Suite 1117, Hollywood, Calif. 90028 (Corner Hollywood & Vine)**

COLOR CONCERT PHOTOS!

3x5s/8x10s • 200 PERFORMERS

SEND \$1. FOR ILLUSTRATED CATALOG

MENTION YOUR FAVORITE.

Smile Photos, Ltd.

BOX 15293-HPU, CHESAPEAKE, VA 23320-0293



IN-CONCERT PHOTOS!

Large selection of Rock, Heavy Metal, and Southern Rock photos and photo buttons. Full color, fast service. Everyone from Allman to Zeppelin.

Catalog/sample \$1.00 + two stamps.

THE ILLUSTRIOUS PHOTOGRAPH-A

P.O. Box 1052, New York, N.Y. 10028

POEMS, SONGS

Urgently Needed

You May

EARN POSSIBLE ROYALTIES

Free Examination

SUNRISE RECORDS, STUDIO H

7033 Sunset Blvd., Suite 304, Hollywood, CA. 90028



CONCERT ACCESSORIES

The finest in Spike Studded Wristbands, Belts, Chokers, etc. 50¢ for catalog to:

CONCERT ACCESSORIES

P.O. BOX 2593

CYPRESS, CA 90630



ROCKAWAY

World's best selection of RARE & IMPORTED records, books, posters, collectibles, etc.:

BEATLES, LED ZEPPELIN, CLASH, BOWIE, DEVO, STONES, SPRINGSTEEN, DYLAN, ELVIS, NEW WAVE, etc. 1000's of unique items not available in America. **GIGANTIC ILLUSTRATED CATALOG \$1.00 ROCKAWAY, Box 1506-H Woodbridge, VA 22193.**

ROCK PHOTOS

FRONT ROW AND OFF-STAGE COLOR PHOTOS OF OVER 400 ROCK, POP, METAL, AND NEW WAVE ACTS

LONGEST IN THE BUSINESS. HIGHEST QUALITY. LARGEST SELECTION SEND \$2 FOR CATALOG/2 SAMPLES. \$3 GETS 3 SAMPLES (LIST 3 ARTISTS). \$4 GETS 4 (LIST 4). LIMIT \$5 FOR 5 (LIST 5). LIST FAVES AND ALTERNATES FOR SAMPLES.

PINES/ELLIOTT PHOTOS, LTD.

P.O. Box 1122 DEPT. F, MADISON SQ. STA. NY, NY 10159

PRO DEMOS

Have your songs professionally recorded by Hollywood's finest. Send \$2.00 for info pack and sample record. (800) 423-5711; in Calif. (213) 999-6963.

DEMO MASTERS 6925 Canoga Ave., Suite 200-H, Canoga Park, CA 91303

HAVE YOUR

POEMS SET TO MUSIC

See how your words can be turned into a song. Songs recorded, phonograph records made. Send your best poems or songs for prompt FREE information.

CROWN MUSIC CO.

Box 1031 Studio 142 Manhasset, N.Y. 11030

CASH FOR COMIC BOOKS

Do you have comics collecting dust in your attic, basement or garage? Turn that stack of comic books into cash.

Top dollar paid for your comics

1930's, 40's, 50's, 60's comics wanted — No collection too large or small. Send us a list: title, book # and condition. Call or write: **COMIC DETECTIVE'S**

P.O. Box 7944, San Francisco, CA 94120 • (707) 542-7867

POEMS WANTED

Your poems set to music. Free examination. Songs recorded and published. Radio-TV promotions on national record labels. Act Now!

BROADWAY MUSIC PRODUCTIONS

Box 7438, Yoder Ave., Studio C
Sarasota, Florida 33578

An ATLAS BODY? In 7 days

my method of DYNAMIC-TENSION starts giving you results you can feel and your friends will notice. Big, useful muscles. Gain pounds in weight where needed. Lose "pot belly."

Take a good honest look at yourself! Are you proud of your body — or are you satisfied to go through life being just "half the man" you could be? No matter how ashamed you are of your present physical condition — or how old or young you are — the "sleeping" muscles already present in your body can turn you into a REAL man! Believe me, I know — because I was once a skinny, scrawny 97-pound half-alive weakling! People used to laugh at my build and make fun of me. I was ashamed to strip for sports or the beach . . . shy of girls . . . afraid of healthy competition.

HOW I CHANGED FROM A 97 LB. WEAKLING TO A REAL MAN.

One day, I discovered a secret that changed me from a timid, frightened scarecrow into "The World's Most Perfectly Developed Man" — a "magic formula" that can help turn you, too, into a marvellous physical specimen . . . a REAL man from head to toe . . . a man who STANDS OUT in any crowd! What's my secret? "DYNAMIC-TENSION" — the natural method! No theory. No gadgets or contraptions. You just do as I did. Simply take the "sleeping" muscles already present inside your own body — build them up — use them every day in walking, bending over, reaching, even sitting! Almost before you know it, you're covered with a brand-new suit of beautiful, rock-hard SOLID MUSCLE!

SEND FOR FREE BOOK AND 7 DAY TRIAL OFFER.

So sure am I of how fast "Dynamic-Tension" works that I make this offer to you. Try my course for 7 days and in even that short period of time you will have results that not only you can feel, but your friends will notice, or it costs you nothing. Send for my free book. WRITE NOW!
CHARLES ATLAS Dept. K285
49 W. 23rd St., New York, N.Y.

Charles Atlas

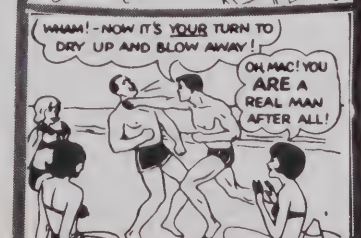
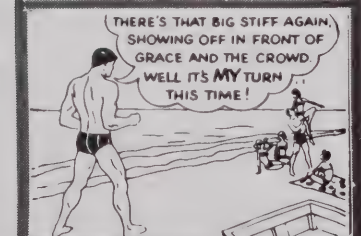
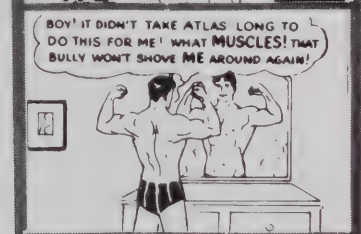
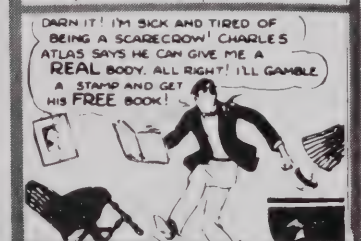


WIN THIS VALUABLE TROPHY

5 Free Gifts for every pupil.

Outline courses in
JIU JITSU-KARATE,
BOXING, WRESTLING,
FEATS OF STRENGTH,
HAND BALANCING

THE INSULT THAT MADE A MAN OUT OF 'MAC'



DO YOU WANT...

A MUSCULAR CHEST?



BIG ARM MUSCLES?



POWERFUL LEGS?



MAGNETIC PERSONALITY?



...THEN MAIL THIS NOW!

HERE'S THE KIND OF BODY I WANT

- ☐ MORE MUSCLE — BIGGER CHEST
- ☐ BIG ARM MUSCLES
- ☐ TIRELESS LEGS
- ☐ MAGNETIC PERSONALITY
- ☐ BROAD BACK & SHOULDERS
- ☐ MORE WEIGHT

CHARLES ATLAS Dept. K285
49 W. 23rd St., New York, N.Y. 10010

Show me how "Dynamic-Tension" can make me a new man. Send your famous 32-page FREE book, and details of your 7 Day Trial Offer. No obligation.

Print Name.....Age.....

Address.....

City & State..... Zip Code.....

In England send to

CHARLES ATLAS, AFRICA HOUSE, KINGSWAY, LONDON W 8 2

BROAD SHOULDERS?



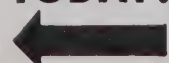
MORE WEIGHT?



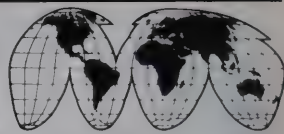
FREE

32-page illustrated Book.

MAIL TODAY!



IMPORT ALBUMS



Rating system: *****=excellent ****=very good ***=good **=fair *=poor



The Cockney Rejects: Their album, *The Wild One*, is marked by an exuberant, hard-hitting style.

by Andy Secher

Trance, *Power Infusion*

In the wake of the Scorpions' international success, Germany has recently turned into a hotbed of rock and roll activity. Along with Accept (covered last issue), Trance rank at the top of the Teutonic heavy metal sweepstakes. On their latest album, *Power Infusion*, guitarist/vocalist Lothar Antoni, guitarist Markus Berger, bassist, Thomas Klein and drummer Jurgen Baum create a powerful, melodic sound that while bearing a strong Scorp influence, avoids being overly derivative. Such numbers as *Heavy Metal Queen*, *Shock Power* and *Burn Your Lies* bear the unmistakable brand of first-class metal mayhem. Rating: ****

Warning, *Warning*

Nations never before known as rock and roll strongholds continue to make significant contributions to the 'new wave' of heavy metal. Warning is a French-based quintet who prove that strong melodies and crunching guitar riffs can overcome any language barrier. While vocalist Raphael Garrido writes and sings only in French, the stunning lead guitar work of Christophe Aubert turns numbers like *Strange Way Of Love* and *Rock City* into volcanic showcase for the band's special brand of heavy magic. Rating: ***

The Cockney Rejects, *The Wild Ones*

The discovery of former UFO — and current Waysted — bassist Pete Way (who produced this LP), the Cockney Rejects have quickly developed a strong following on the British pub circuit. Rallying around the frenzied guitar riffs on Micky Geggus and the over-the-top vocals of Jefferson Turner, on their album *The Wild Ones*, the Rejects blend traditional metal formulas with an exuberant, hard-hitting style that makes for a

head-banging good time. On such tracks as *Satellite City* and *Way of the Rocker*, the Rejects show that they're a band to watch for in the months to come.

Rating: ****

Acid, *Acid*

With the emergence of bands such as Rock Goddess and Girlschool, it seems that more and more women are becoming part of the HM scene. Acid, a hard-rocking quintet who hail from Belgium, are fronted by a lady named simply Kate, who possesses a set of pipes that seem determined to tear any stereo speakers asunder. While the band's approach is a bit simplistic and predictable, Kate's leather-lunged style makes *Acid* more than a mere curiosity.

Rating: **

Great White, *Out Of The Night*; Ratt, *Ratt*

While neither *Out Of The Night* nor *Ratt* are true "import" albums, both of these mini-LPs can probably be found only in specialty record shops. The extra effort required to find them, however, will be well rewarded — both are hard-rocking extravaganzas that show American metal to be in very healthy condition. Both Great White and Ratt hail from Los Angeles, one of the strongholds of new American metal music. Utilizing a style that's pure blitzkrieg bop, such vinyl opuses as Ratt's *Sweet Cheater* and Great White's *On Your Knees* rock with power and precision that proves these boys have learned their metal lessons well.

Ratings: Great White ****; Ratt ****

We wish to thank the Record Exchange, Inc. (1378 North Main St., P.O. Box 343, Walnut Creek, CA 94597) for supplying the albums reviewed in this column. The Record Exchange has a complete line of heavy metal albums and can be contacted at the above address or by calling 415-930-7878. Free catalogue available.

HIT PARADER ROCK POLL

WIN FREE

IRON MAIDEN
(PIECE OF MIND) or
KROKUS
(HEAD HUNTERS) LPs

On the coupon below list your three favorite rock acts, the acts you would most like to read about in *Hit Parader*. Not only will this help us provide the kind of coverage you want, but in our January, 1984 issue we will announce the winner: THE MOST POPULAR ROCK ACT IN AMERICA!

Also on the coupon check the album of your choice. Each month we will choose twenty respondents at random and mail out the free LPs.

Entries received after December 1, 1983 are not eligible.

List your three top rock acts and mail this coupon to:

Hit Parader
Charlton Bldg.
Derby, CT 06418

1. _____
2. _____
3. _____

Name _____

Age _____

Address _____

City _____

State _____

Zip _____

☐ IRON MAIDEN
☐ KROKUS

by Andy Secher

LEGENDS OF ROCK

Jimi Hendrix

Jimi Hendrix was magic. Whether it was on such albums as *Electric Ladyland* and *Are You Experienced?* or on the concert stage, he represented rock's musical ideal. During his brief but dynamic career in the late '60s, he managed to capture the high-energy excitement that remains the very essence of the rock form.

No one either before or since has demonstrated Hendrix's ability to transform even the most rudimentary guitar passages into awe-inspiring musical excursions. To say that his approach was unique would be passe, for while such contemporaries as Jeff Beck and Eric Clapton used their instruments as controlled musical outlets, Hendrix was able to turn his guitar into a magic wand capable of mesmerizing audiences throughout the world.

"I just try to play what I see in my mind's eye," he told an interviewer shortly before his death. "Sometimes I can just close my eyes and see my music taking on color and shape. To me it's always been a lot more than just notes and sounds — music has to express what you feel in your soul."

Hendrix was the original heavy metal hero. The sight of him on his knees, his body contorted, getting unbelievable sounds out of his Stratocaster by using his teeth and feet as well as his hands on its ever-bending strings, epitomized rock's outrageous side. He represented everything that the form's detractors hated, for he was loud, brash and indignant — a strutting black peacock who flaunted convention with every note he played.

He was truly the first master of the electric guitar, coaxing the instrument into bold pronouncements of rock excitement and gentle washes of artistic color. It was incredible to listen to the power and beauty of the experiences Hendrix communicated. His own emotions, and those of his followers, seemed to take musical form and escape from his wall of amplifiers at an ear-shattering 120 decibels. Everything from the hypnotic power of *Purple Haze* to the vibrant fantasies of *The Wind Cries Mary* could be heard as he built wave upon wave of sound that inevitably climaxed in the soaring musical explosion that was his alone.

"My fingers, my hands and my brain are really just an extension of my inner being trying to get out," he told a British interviewer in 1969. "That inner being is what you hear when I play. It's almost like I let my instincts take over. I don't want to think about what I play — I just want to do it."

While Hendrix was the ultimate rock showman with his electro-shock hairdo, street-wise charm and rainbow-colored outfits, his music remained a sophisticated union of diverse elements. Housed within the manic energies of his songs were complex blues passages, free-flowing jazz riffs and even occasional traces of classical themes. All, however, were freed from their conventional form through the sheer creativity of his performance.

Hendrix was never satisfied to simply play the guitar. Rather, he used its six strings in conjunction with the limitless resources of electricity to create a musical canvas on which he expressed images that were an extension of his very soul. He seemed to draw energy and power directly from the swirling, pounding sound his guitar put forth. What he accomplished was more than a musical phenomenon, however, for here

This month *Hit Parader* introduces a new column designed to delve back into the rock history book and examine the individuals and bands who helped make rock the most exciting musical form of all time. In upcoming editions we'll present the likes of Cream, T. Rex, Free, The Doors, Deep Purple, Creedence Clearwater Revival and Lynyrd Skynyrd — as well as surprise features written by the artists themselves.



Jimi Hendrix: The original heavy metal hero.

was a black man and a white guitar acting as one, emitting a sound that seemed to be a clarion call to an entire generation, extolling them to arise and be heard.

"Sometimes I have difficulty in understanding the people who make me out to be some sort of hero," he said. "I'm just a man playing some blues guitar, and all the people treat me like I'm something special. Don't get me wrong, I love the attention, but sometimes when I'm alone I try to understand what the real attraction is. Can it be the music? Man, I'd love to think that so many people are getting off on that. Somehow, though, I think it's something bigger, like all the people are seeing something in me that isn't really

there."

Hendrix was truly the "voodoo child" — an urban witch doctor who served as a spokesman for a generation that was searching for music that could communicate the special joys and complex frustrations associated with just being young. Eventually, the fires produced by his magnetism served to consume the very core of his art. Yet, while he lived to be only 27 years old, he created a musical legacy that remains unmatched within the realm of popular music. Despite the fact that more than a dozen years have passed since his death, the accomplishments of James Marshall Hendrix will never be forgotten. □

BLACKFOOT

on the warpath

by Andy Secher

New Album And New Member
Bring Band To The Verge Of Stardom.

The new Blackfoot (left to right): Jakson Spires, Charlie Hargrett, Rick Medlocke, Ken Hensley, Greg T. Walker.



Siogo, the title of Blackfoot's sixth album, is a word shrouded in mystery. According to the band's record company, the term means "brotherhood" in some ancient Indian dialect. Blackfoot's manager, however, explains that the phrase is a code word the group members use to express their desire for commercial success. But, to the band's guitarist/vocalist/songwriter Rick Medlocke, the term has an entirely different meaning.

"Sheeit," Rick groaned as he heard some of the definitions that had been offered for the mysterious **Siogo**. "The word comes from our last tour," he explained.

"Everywhere we went we found ourselves surrounded by some of the finest ladies you'd ever want to meet. Most of 'em were real friendly, but some of 'em were just there to grab a free beer and maybe get a ride to the next town. We want the women we hang out with to be ready for business, so we developed the S.I.O.G.O. philosophy. All that really means is 'suck it or get out,'" he laughed. "It's as simple as that. I'm glad there's a bit of mystery surrounding the word, but this band's never been too concerned with secret codes or hidden meanings. We're a pretty direct group of fuckers; we like our lives and our music one way — fast and simple."

Fast and simple may be the perfect way to describe Blackfoot's musical attitude. Over the last five years, since the release of their third album, the million-selling **Strikes**, this Florida-based band has emerged as one of the hardest rocking and hardest living groups in rock and roll. Medlocke, bassist Greg T. Walker, drummer Jakson Spires, guitarist Charlie Hargrett and the newest member, keyboardist Ken Hensley, have gone to great lengths to prove that they are "more than just another southern rock band." With the release of **Siogo**, Blackfoot's melding of British-style metal and traditional American rock and roll has reached what Medlocke calmly called "the point where we feel we're ready to become big stars."

"This is an important album for us," Rick explained as he brushed back his foot-long mane of black

hair. "We've been building up a following with each album we've recorded, and we want **Siogo** to be the most successful LP we've ever done. It should be, because it's the best record we've made. It's still real powerful rock and roll, but we've tried to make it accessible to a wide audience. I've really worked on my singing on this record and with the lineup we have now, Blackfoot is ready to make the big move to the top."

Perhaps the most noteworthy aspect of **Siogo** is the fire-and-brimstone keyboard work of Ken Hensley, whose nimble-fingered riffs have brought new life to Blackfoot's guitar-laden sound. On such tunes as *Send Me An Angel*, Hensley (best known to rock fans for his work with British metalists Uriah Heep) has added a depth and strength to Blackfoot's sound that Medlocke feels is the ingredient the band needs to reach its full potential.

"I've been wanting to add a keyboard player to the band for a long time," Rick explained. "Actually, I wanted to do it a couple of albums back, but there always seemed to be some reason we couldn't. Before this record, we all sat around and thought about it again. We realized that the primary problems would be finding someone who would fit in with us both personally and musically. We decided that musically there were only two men we'd like to have in the band — Jon Lord, who used to be in Deep Purple, and Ken Hensley.

"As it happened when we started checking into the availability of either one of them, we found that Ken was working on a solo album. He was very isolated, and nobody seemed able to reach him. Our manager worked out this scheme where we called a friend of Ken's with a proposal to give him a Prophet 5 (a type of keyboard). We knew that would get a reaction out of him. The trick worked because a few days later Ken called up our office asking about the Prophet 5. When we actually got around to proposing that he come down and sit in with us, he was wary — he didn't know where we were coming from. But once we convinced him that we were on the level, he came down and we had a fine ol' time. He fit in right away. After a few days it was like we'd had Ken in the band all along."

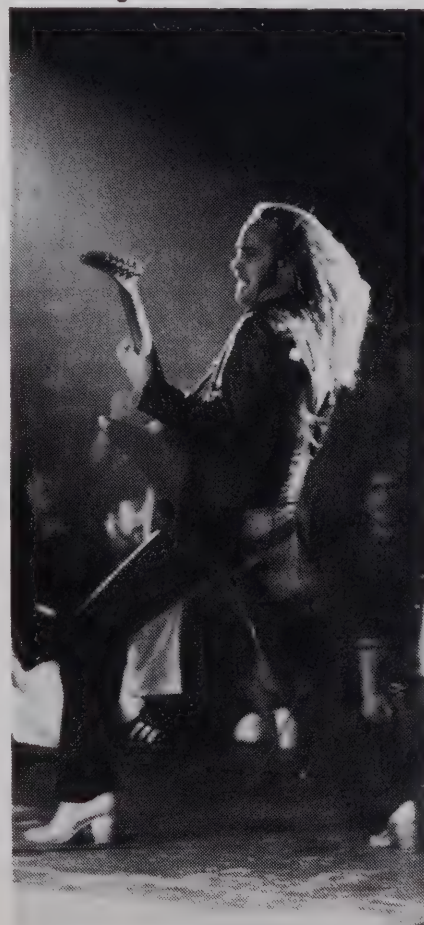
In addition to Hensley's keyboard skills, the band was gifted with Ken's talent as a songwriter. The composer of such Uriah Heep favorites as *Easy Livin'* and *Look At Yourself*, Hensley's finely honed pop sensibilities have added an additional weapon to Blackfoot's musical arsenal.

"Most of the songwriting has always fallen on the shoulders of me and Jakson," Medlocke said. "I enjoy it, but sometimes it helps to have a new musical voice in the band. Jakson and I have been together so long that our writing style is virtually the same. We both learned music on my daddy's knee, so our influences are the same. Ken came in with an entirely different background, and that gave us a new and exciting element. He's always written hard-rock songs with a very 'pop' feel, and that's a big help to us. Just listen to some of the things on the album to hear the difference he's made. He's added a lot of strength to this band."

"We like our lives and our music one way — fast and simple."

Despite Hensley's songwriting contributions, Blackfoot continues to enjoy much of their notoriety from recording "cover" versions of past rock hits. On previous albums the group has produced knockout copies of Free's classic *Wishing Well* and Spirit's *I Got A Line On You*, both of which remain staples of the band's live show. On **Siogo**, Blackfoot has continued this tradition by laying down a blistering version of Nazareth's *Hearts Grown*

Rick Medlocke: "We feel we're ready to become big stars."



Cold, which has emerged as the album's first single.

"It's kinda funny how we decided to record that one," Medlocke said. "We had toured with Nazareth a few years back, and they played *Hearts Grown Cold* on stage every night. Their version was a lot different than ours. They played it almost like a folk song — ours really rocks. The number had an incredible hook to it, and I often discussed it with (Nazareth's vocalist) Dan McCafferty telling him that if they'd speed it up a bit and add another chorus they'd have a hit. They didn't do it, so we did."

"I love doing cover tunes," he added. "If a song is great and we think we can come up with a special interpretation, we have no problem with playing it. Some bands tend to shy away from doing other people's songs, but we don't see why. We're just doing one occasionally. More importantly, the crowds seem to love 'em. We played the Reading Festival over in England, and one of the biggest hands we got was for *Wishing Well*. We have a lot of British influences in this band, and we're not scared to show 'em."

Speaking of the group's British influences, it seems that Blackfoot has emerged as a major cult band on the other side of the big pond. In fact, their English following is so strong that last year the group recorded a special "live" album that was released only in the British Isles. That LP, **Highway Song**, quickly shot up the English best-seller charts, and further solidified Blackfoot's international appeal.

While Medlocke is pleased by the band's emergence on the trans-atlantic rock front, he expressed displeasure over the fact that **Highway Song** was never released in America. "Blackfoot is a live band, and that was a kick-ass album," he explained. "We've been wanting to do a live album for a long time, and we were very pleased by the material on **Highway Song**. But our American label thought that it would be smarter for us to release a studio album rather than the live set. They get paid for making decisions like that, but we would have liked the album to come out over here."

"We will have a live album out in America in the near future, I hope," Rick added. "We'll probably record some of the dates on this U.S. tour and see what happens. We're really looking forward to going on tour. With Ken's addition we're more exciting than ever on stage and our sound is real strong. When we go on stage now we're like a coil rattlesnake ready to strike. Hell," he added with a grin, "I don't know if a live album could even hold all our energy any more." □

experience pays off

DNA



DNA's Carmine Appice (left) and Rick Derringer: "We make music that's fun — and fun music is real music."

Rock Vets Combine Talents In Exciting New Group.

by Charley Crespo

"English bands in general are a bunch of assholes," said Carmine Appice. "All they care about is drinking and going out. I can't see guys looking at their clocks every day going, 'Gee, is the pub open yet?' I find it boring."

Carmine is glad to be back in an American band again. The celebrated rock drummer has joined forces with renowned guitarist Rick Derringer in a new outfit called DNA. The result is a mini-album called **Party Tested** and a video for the lead-off song, *Doctors of the Universe*.

"Yeah, sure it's a group," Derringer said in response to our suspicious question. "It's Derringer and Appice. That's a group, right? That's more than one."

"DNA is basically me and Rick, as the initials say," added Appice. "It's just like Hall & Oates; is Hall & Oates a group? It's the same sort of concept. Rick

and I are the central musicians, and it leaves us open to take whatever and whoever we want on the road."

This is one of the few times in rock history that a supergroup has been formed with only two members. Derringer is known for his work with the McCoys in the 1960s (including a Number One hit in *Hang On Sloopy*), then for playing with, and producing Johnny and Edgar Winter, before *Rock & Roll Hootchie Koot* turned him into a solo artist. Appice played in the first progressive-rock band, Vanilla Fudge, in the 1960s before rocking in Cactus, BBA with Jeff Beck and Tim Bogert and with Rod Stewart and Ted Nugent's bands. Both Derringer and Appice have played on many albums by other artists, and both have accumulated gold and platinum records. Each has participated in countless superstar jams and tributes through the years, several

of which were charity fundraisers. Both are hard workers who can simultaneously juggle a handful of projects.

The year isn't even over and Derringer has already produced records for a Japanese AC/DC-like hard-rock band called the Kodomo Band, actor Adrian Zmed of **T.J. Hooker** fame and Dr. Demento's sidekick, Weird Al Yankovic. A new Derringer solo album, **Good Dirty Fun**, has been released in Europe and Japan, and a guitar-method book called **Rick Derringer Stealth Guitar**, an all-mahogany instrument Derringer designed and swears will be more affordable than guitars with comparable features. The 35-year-old guitarist has a few potential productions on the drawing board, including an album by actor David Keith of **An Officer And A Gentleman**, **The Lords of Discipline** and **Independence Day** fame.

This past spring, Appice

hosted his annual Drum Off tour — a two-week series of drum workshops that incorporated well-known drummers alongside amateurs. He is now endorsing Slingerland drums and Mattel's new Synsonic electronic drums, a device he uses in DNA's concerts. He is also a teacher and a lecturer, and his five drum-instruction books are being made available in a deluxe edition by Warner Bros. Publications. Appice may go on the road with Nugent again if Ted's projected world tour doesn't conflict with DNA commitments.

DNA came about as a spinoff of the supergroup formed for a series of dates in Japan. That group consisted of Appice, Derringer, ex-Cheap Trick bassist Tom Petersson, former Raspberries guitarist/vocalist Eric Carmen and ex-Alice Cooper keyboardist/synthesizer player Duane Hitchings. A revamped lineup later did a 20-date tour of the U.S., and Appice and Derringer began considering recording a single or an EP to commemorate their association. The result is the seven-song **Party Tested**, which qualifies as either a short LP or a long EP.

"It all started when Carmine asked me if I would be interested in helping him out on his second solo album, which has never come out to this day because we never did it," mused Derringer. "Instead, one thing led to another and we did **Party Tested**. I hope to get a chance to hear it because it's only the start of things to come. The band has fantastic ideals, which have not always been present in all the groups I've been around. DNA didn't think about what the record companies wanted or what was happening on the sales charts. We said we were going to make music that's fun, and fun music is real music."

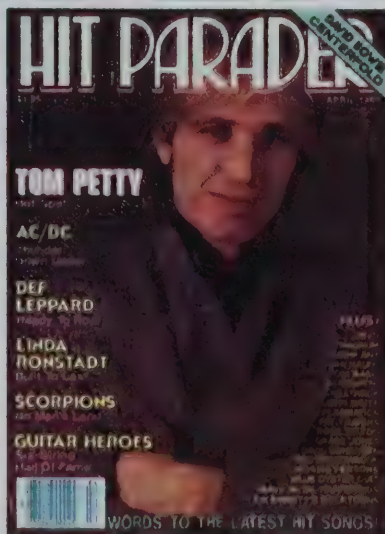
"We have electronic music and the virtuosity of heavy metal playing, so maybe we're creating a new kind of fusion: 'heavy wave,'" interjected Appice. "DNA comes down right in the middle. It's sort of a bridge over a gap." □

HIT PARADER

BACK COPIES



May 83



April 83



March 83



Feb. 83



Jan. 83



Dec. 82

November, 1982

Eddie Van Halen/Mini-Series Exclusive
Robert Plant/Lost & Found
Judas Priest/No Batteries Necessary
Def Leppard/Higher & Higher
Journey/Special Delivery

August, 1982

Is Satan In Rock?
AC/DC-Past, Present & Future
Triumph's Rik Emmett/Mini-Series Exclusive
Iron Maiden/Strange Days
J. Geils Band/Altered States

October, 1982

REO Speedwagon/Large Craft Warning
Police's Sting/Mini-Series Exclusive
Riot/Girlschool-Double Trouble
Heart/Missing Persons
Crosby, Stills & Nash/Here Today, Gone Tomorrow

July, 1982

Led Zeppelin/The Second Coming
The Police/Do Or Die
Pretenders/Rhythm & Booze
Thin Lizzy/Step By Step
John Cougar/Foolish Behavior

September, 1982

Van Halen/Wild & Wonderful
Black Sabbath/War Of The Worlds
Squeeze/Good Humor Men
Billy Squier/Full Speed Ahead
Tommy Tutone/Discreetly Charming

June, 1982

Judas Priest/Call Of The Wild
Ozzy Osbourne/Who Was That Madman?
Morrison, Hendrix & Joplin/Angels With Dirty Faces
Neal Schon/Talk's Cheap
Rainbow/Don't Mess With Blackmore

also available

\$1.75 PER COPY
\$8.00 ANY SIX
\$10.00 ANY NINE
\$12.00 ALL TWELVE

If you are ordering back issues why not consider a money saving subscription? See the subscription ad in this issue.

HIT PARADER DEPT. HP1083
CHARLTON BUILDING, DERBY, CT 06418
Enclosed is \$..... (Canada Add 25% -50% Foreign)
CT residents add 7½% sales tax.
Please rush me the following back issues:
Make checks, M.O. payable to, Charlton Pub., Inc.
Name
Address
City State Zip

☐ June 82 ☐ Dec. 82
☐ July 82 ☐ Jan. 83
☐ Aug. 82 ☐ Feb. 83
☐ Sept. 82 ☐ March 83
☐ Oct. 82 ☐ April 83
☐ Nov. 82 ☐ May 83

Rod Stewart



ONE OF THE BOYS

The scene is the Record Plant, a large recording studio in Hollywood. The occasion is the recording of Rod Stewart's album, *Body Wishes*. After weeks of work Stewart is anxious to talk about his new project and proposes we go to the pub around the corner. Within minutes after being introduced to each other, we find ourselves behind a couple of glasses, talking about the singing Scotsman's current state of affairs.

Rod is in a great mood, and it's not because of the modest amounts of booze he's downing. The man has a new grip on his career and his personal life, and is eager to get on with it all.

"This tour is the biggest I've ever done. We started May 28 in Luxemburg, after that we went all over Europe. Now we'll tour South Africa, Australia and Japan. It's my first tour with lots of outdoor gigs."

by Tjerek Lammers

Can we expect an American tour soon?

"Well, there're plans for Elton John and me to tour together next year. Each of us are going to play smaller gigs during the week, 3,000- to 4,000-seaters; and on the weekends we're going to do two big shows. He'll set up stage at one end, and I'll set up at the other end; it will be like a tennis match. I'll play 20 minutes, and then I'll say, 'Right you, follow that!' and he'll play 20 minutes of his best songs. It'll be a two-and-a-half-hour show. Don't you think that's great?"

You and Elton always have been good friends, right?

"Oh yeah, we're mates. We're also supposed to do a film next year. It's going to be a cross between some of those old Bing Crosby and Bob Hope films with a bit of the Belushi/Aykroyd humor thrown in. One of those multi-country, slapstick sort of films, it'll be funny, a comedy — that's all Elton and I are good for."

Tell us something about your album *Body Wishes*.

"The basis of the album is relationships. It's a very up album; there're not as many negative songs on it as there were on the last couple of albums. *Foolish Behavior* had five songs about death on it — a real down album that was. But that was the period I was going through."

Why were you so down then?

"I probably realized I just married... everything is working out great now, but we went through a terrible period. Alana isn't really a rock and roll fan; she likes Willie Nelson and Waylon Jennings. I don't mind country music, but they always sing about the same old bloody things: trucks, crying into your beer, losing your old lady and your dead mother. I have to listen to that all day, with the wife playing it. It's funny, because only last night I had a brainwave that I'd love to make an album with Willie Nelson. I was listening and singing along with some of his songs on the radio, and it sounded so good. The two of us have such unusual voices. But everything's great with the wife now; we are very happy."

Since your songs are about relationships, it's surprising that the album doesn't contain a lot of ballads.

"There's the uptempo, real Rod Stewart tracks on the album. But I'm trying to get a little deeper. I've always been worried about writing about relationships 'cuz I never wanted to expose myself too much. I've always been reluctant to use the word 'love' in any song on the album about my ex-manager and my ex-P.R. man."

You are talking about Billy Gaff and Tony Toon?

"Yeah. I mean, I've just been robbed. Everybody thinks I'm one of the wealthiest guys in the world, but I'm far from it. In fact it's just the opposite. I'm not looking for pity, but I'm just trying to get the book straight for once."

You mean you've been robbed of all your money?

"I haven't been robbed of all my money, but I haven't earned what I've supposed to have earned."

Which is just about the same thing.

"I'm not going to say that. It's something I have to talk about very carefully. The thing went to a labor commission, and the results are as follows: I'm no longer on Rive Records even though I had a contract, they no longer got my publishing and Billy Gaff is no longer my manager. So who would you say won the case? I read in the paper the other day that I was selling all my houses because I had to pay Billy Gaff millions of dollars in a settlement. It's just the opposite — he is paying me money!"

"Everybody thinks I'm one of the wealthiest guys in the world, but I'm far from it."

There're a lot of things about you in the papers. Does that bother you?

"So far my 'story' has been told nine times now in England — by four different girlfriends, my ex-P.R. man has done it twice, a road manager did it, and my ex-manager, which is an all-time low. It bothers me because you let

people get close to you, and you really think you're mates and you share secrets. I thought if you made a friend, and certainly my manager and my P.R. man were, you know, those things were between us. It makes you very distrustful, it makes you lose faith in human beings. Someone told me you should never make friends with people you pay. Wish I'd known that 10 years ago. Anyway, that's history, tomorrow is a brand new day and we've got to get on with it."

You have always maintained that songwriting is very hard work for you.

"I'm not a natural like Bernie Taupin, who contributed to the album too. Bernie can knock out a great set of lyrics in one evening, but I can't just go home tonight and write a song 'cuz I feel like it."

Still, most of your lyrics are superb. Have you ever thought about putting them in a book?

"I've done that. Me and Ron Wood have just completed a book that we started in 1968, when we were both playing with Jeff Beck. It's very Monty Pythonesque humor, but you have to remember we started before Monty Python was heard of. We're now looking for a publisher who's mad enough to publish it. It's called *A Collection of Annoyances* by R. Stewart and R. Wood, or R. Wood and R. Stewart, whichever way. He's a phenomenal sketcher. I don't think there's one person in the world who dislikes Ron Wood. He's a sweetheart — not one bad bone in him."

You are 37 now, but still you're in the middle of the biggest tour you've ever done.

"A couple of months ago I went through a period when I was really petrified of going on the road again. 'Oh I can't do it, I'm too fat, I'm too old and I can't sing anymore.' Now it's all changed. But there's a point in every performer's career — whether you're an actor or a doctor or whatever — when you're not sure whether you can do it anymore."

Midlife crisis?

"Yeah, perhaps that's what it is. But I'm over it now because the album has turned out so well. Also the fact that 23,000 people in Stockholm bought tickets in one single day boosts one's ego. That's very much a part of it to be honest. If we would have sold 5,000 tickets I would have been very disappointed, and would have said, 'Well, old Stewart, perhaps it's a point for you to call it a day.'"

How do you see your future?

"I'm 37. I can't keep pretending I'm 16. I don't think I'm pretending now, I feel rock and roll in my bones. But there's going to be a day where that's not going to be the case. I wanna always be able to sing. I don't know if I'll be jumping around the stage when I'm 43, I can't honestly see that. I just wanna be someone who can walk on stage, sing a few songs, and just play for 5 or 6 thousand people for once in my life." △

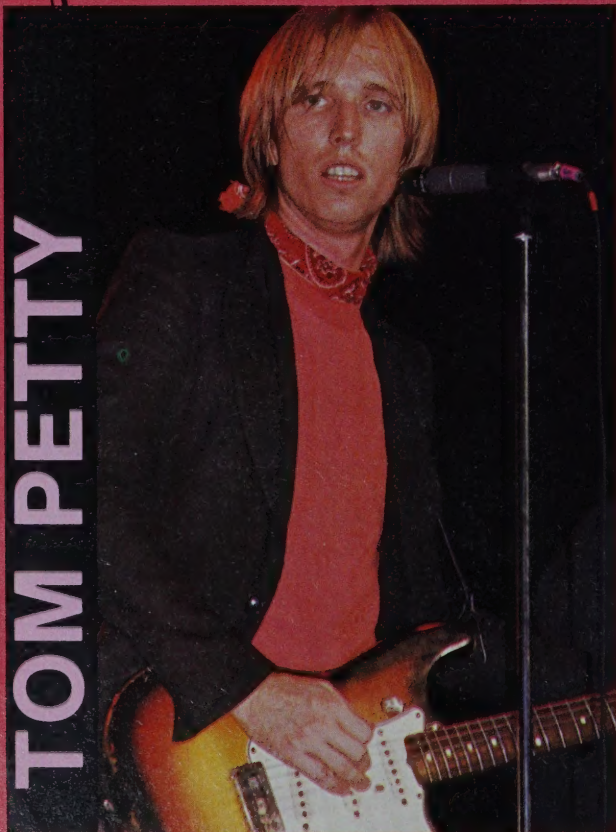
Caught in the act

by Jim Feldman

In an era of arena rock razzle-dazzle, Tom Petty and the Heartbreakers are somewhat of an anachronism. At their concert at Byrne Arena in New Jersey, the group took a refreshingly straightforward approach to their brand of '80s-derived rock, letting the emotional resonances of Petty's finely crafted songs make a direct hit on the audience. In a 90-minute-plus set that included hits from all five of their albums, the band displayed an impressive musicianship: lead guitarist Mike Campbell and Petty on rhythm guitar combined to create shimmering Byrds-like layers of guitar harmonies that had a stunning clarity; keyboard player Benmont Tench added evocative coloring on the piano and organ; and the rhythm section of drummer Stan Lynch and bass player Howie Epstein kept things driving along steadily.

Petty appeared more relaxed than in past performances, and his distinctive vocals had an emotional strength that was well-suited to his songs of love lost or fulfilled and situational angst. Highlights of the concert were *Here Comes My Girl*, an inspired romantic rocker which came across with a rather grand sweep, and *Breakdown*, which was delivered as a moody psycho-drama. Indeed, the only bummer was a version of *Hang On Sloopy*; the song was well-chosen — its simple appeal fits Petty's emotional stance — but it dragged on much too long and was, unfortunately, the group's one "show-off" number.

Lynn Goldsmith



Tom Petty: His distinctive vocals had an emotional strength that was well suited to his songs.

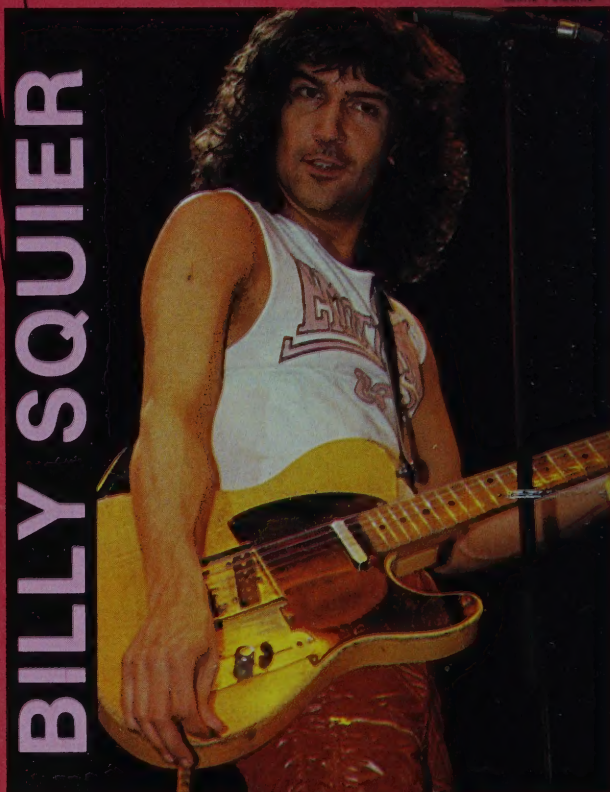
by Don Mueller

After years of serving as an opening act for the likes of Pat Benatar, Foreigner and Journey, Billy Squier viewed his first headlining tour as "a chance to put everything I've learned over the years to good use." Appearing in over 40 cities in a little over two months, Squier and band — consisting of drummer Bobby Chouinard, bassist Doug Lubahn, guitarist Jeff Golub and keyboardist Alan St. Jon — performed a 90-minute set that built dramatically from the opening chords of *Everybody Wants You* to the rip-roaring finale — the Stones' *Rip This Joint*.

In between, Billy and band sweated through 20 anthemic numbers with the sold-out crowds' biggest ovations coming for *The Stroke*, *She's A Runner* and *Lonely Is The Night*. Dressed casually in a white T-shirt and skin-tight red jeans Billy spent much of the evening's performance dashing back and forth across the stage, and climbing atop conveniently located amplifier stacks. "Here's one you may remember," Billy bellowed as he struck the first strains of *Emotions In Motion* on his chordless sunburst Les Paul. As the denim- and leather-clad crowd rose to their feet, it was obvious that Billy could do no wrong.


"It was unbelievable out there tonight," Billy said as he cooled off in his dressing room following the show. "The one thing that scared me a little was the number of fans who came on stage. There must have been 15 of them. I appreciate their enthusiasm, but I wish they'd stop doing that. Somebody could get hurt — and that somebody will probably be me."

Laurie Paladino



Billy Squier: "It was unbelievable out there tonight."

The Red Hot Combination!



My search ended for the perfect amplifier when I discovered the Carvin X100B amp stack. It gives me flexibility I never had with my old amp setup, and does it with consistent reliability. Since installing Carvin M22 pickups in my guitar and changing to the X100B amp stack, I've improved my sound 100%.

*Warren Cuccurullo,
Missing Persons*

*X100B Tube head \$579
4-12" Celestion speaker box \$399
Single stack \$919
Double stack (as shown) \$1279*

We sell "DIRECT" from our manufacturing plant in California, eliminating retail markups. At Carvin we have been standing behind and improving our products since 1946, and we're dedicated to making the very best!

Simply put, you can't buy a better guitar amp setup. If not convinced after trying it for 10 days your money will be refunded.

Send \$1 for your 80 page color catalog. Send \$2 to rush by 1st class mail.

TOLL FREE 800-854-2235
Calif. 800-542-6070

CARVIN

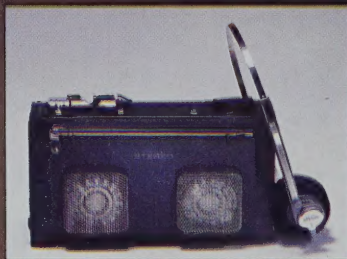
Dept. HP49 1155 Industrial Ave.
Escondido, Calif. 92025

E.S.C.™

THE ELECTRONIC SPORTS COLLECTION

ROOKIE OF THE YEAR

ONCE IN A GREAT WHILE
A PLAYER COMES ALONG THAT DOES
EVERYTHING RIGHT— A NATURAL



THE S207/3

An AM/FM Stereo Radio Cassette Recorder with a very special feature. Two speakers right on the body. The S207/3 Records in Stereo Too! This one's complete. Total stereo to go. Headphones, carrying case and strap included.

See the complete E.S.C. Line in Chicago at the Consumer Electronic Show at Booth #3225.

E.S.C.™ Audio... You can forget the rest.

VHOOH USA INC. 143 WEST 29TH STREET NEW YORK, N.Y. 10001 279-0006